

WOODWIND

An Arts Paper

Washington, D. C.

FREE



MAGICK
AND THE
OCCULT

woodwind

vol 2 no 3

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No editorial this time. Plans for the future are
to devote portions of forthcoming issues to special
issues and fields - for instance The Black Arts,
and soon a special issue on the relationship of
Art-Revolution-and-Change. See you about the end
of October.

This issue is Julia Blizin Judy Willis Bob de Loach
Stephen Allen Whealton Gordon Heyman Cyndy
Kercoude Paul Barry Ruth Stenstrom M Adams
Merril Greene Teddy Vaughan David Evans
Michael Joseph Aleister Crowley John Greenwald
Keenan McHale Helene Forbeing Michael Schreibman
Richard Harrington



October 23

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only



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Rising kites are prayers
sent into the void
Our hands hold strings
Ariadne's thread stretching upward
into the labyrinth
maze

blue
sky

The earth is a prayer wheel
spinning

where

we

stand

The wind is a mantra
linking

dusk

to

dawn

tugging at the kite strings

Love

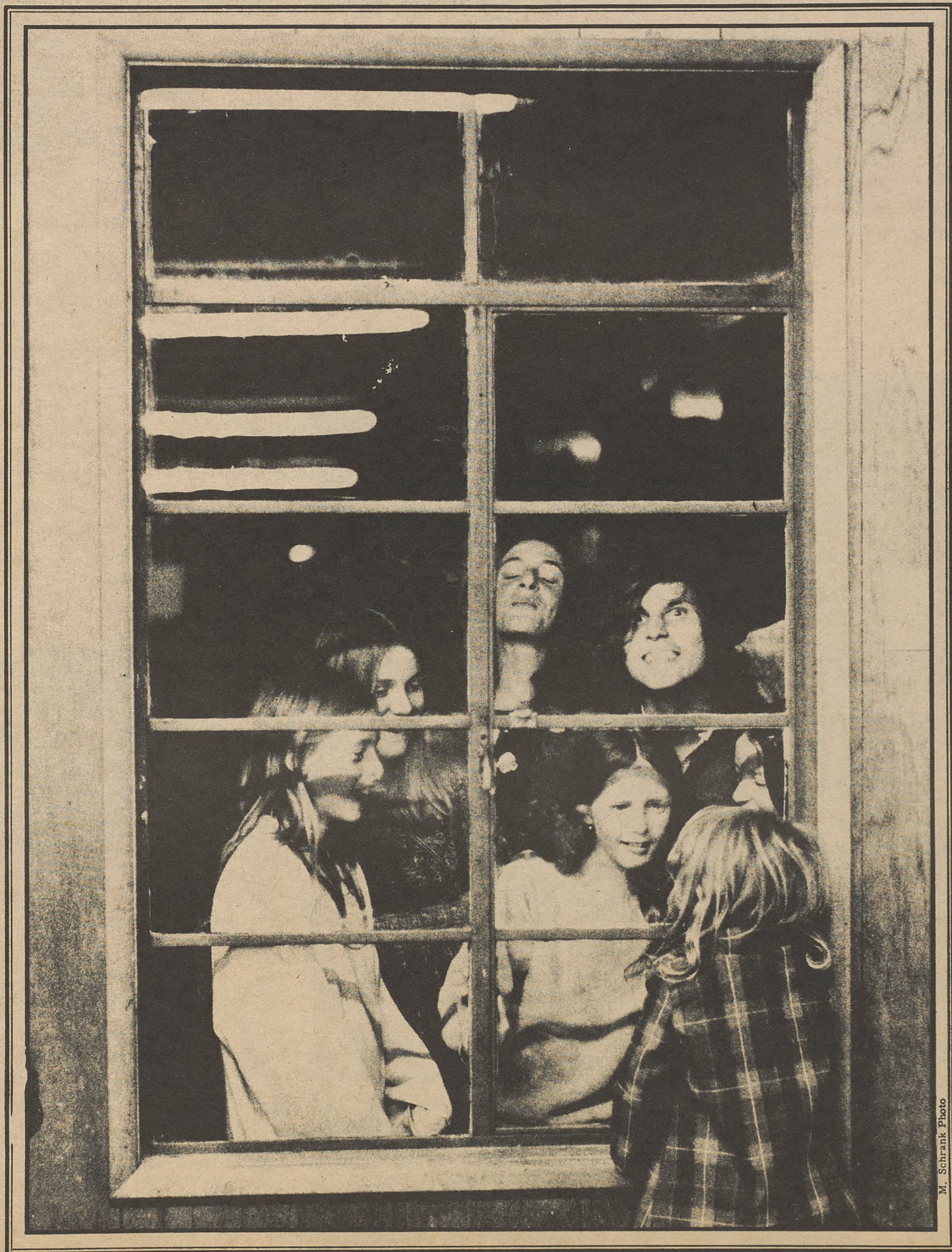
has

made

us

all-one.

M. Adams



M. Schrank Photo



If only there were no mirrors
and we could see
ourselves solely in others.

PHOTOGRAPHS BY
JOHN GREENWALD

Cyndy Kercoude



there are
those
times
when rhymes don't fit
how I feel
and there must be
untalk
about my heart
sharing a part
of you

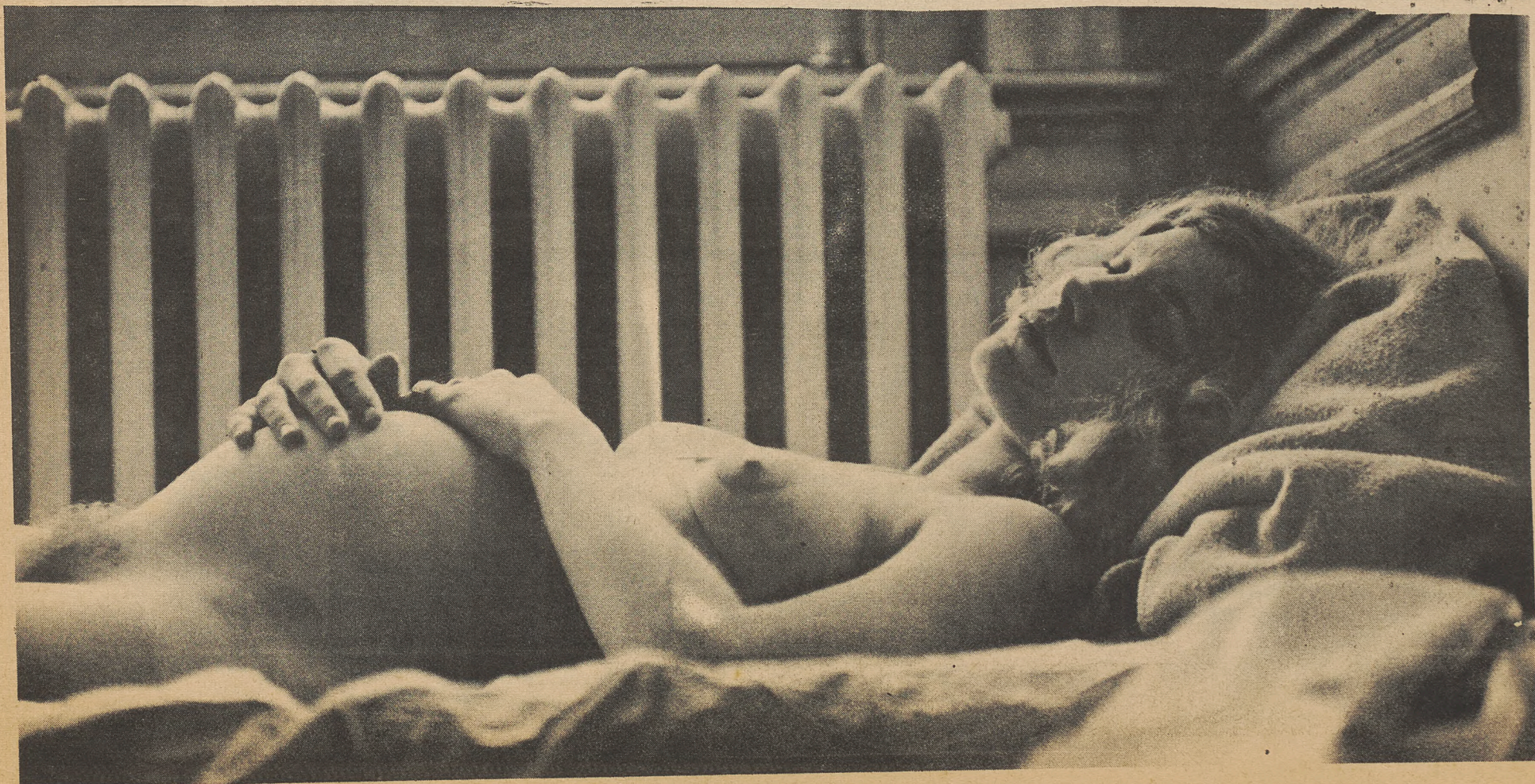
only
your eyes
your crunchy smile
can
say
that
you understand

Keenan McHale



He said,
you'll always be a solid gold hit in my heart
and on some future million dollar weekend
i'll pull your name off the record rack of my mind
and play the sounds of the summer once more

Gordon Heyman



Keemun

I wanted you that night on the beach
 with the light falling
 upon our castle
 we walked but found
 the door locked
 On the blanket then
 as the sea lapped
 at love's edge
 but the tide washed
 our castle away
 On the rocks then
 with the solitude
 for our communion
 but the waves have
 melted them away
 We walk wondering why
 if not here alone
 where then
 perhaps on the moon
 but the sun has risen
 I shall want you forever
 that night.

PAUL BARRY

A week of confused darkness
 and the sun shines through my heart
 the shed in a wood
 says life is coming to me
 with dogs and candlelight
 soft music and fresh breezes
 blowing a garden of flowers
 into my blooming days
 so I rush with tomorrow
 and building a world
 eight acres big
 and cosmos deep
 feeling leather and wood coming
 through green trees
 to make my hands whole
 ready to string beads
 over flute sounds
 to veil my universe
 nourished by giving and learning
 eyes shine silver
 on blue lakes
 while springs whirl melodies
 for my soul to dance
 mobiles chime crystal and clay
 to sing with magic birds
 soothing deep forests
 full of paradise dreams
 a laughing place for friends
 a house of rest for sojourning minstrels
 and a nest in clouds for me
 with roots spreading in the earth

Creeping along metal fences in the night
 looking for a place to enter
 a breakthrough to the blue lights
 shining on swaying masses
 then I trip over a past body
 saying a nervous hello
 and pardon me please
 finally talking and gazing
 no more fidgeting
 under the weight of yesterday
 the gates open from within
 and we stroll in
 just to find another side of the fence
 music rolls around half heard
 and we keep whispering
 through cigarette smoke
 spreading out tomorrow
 and glancing at the past
 the sky belches and cracks
 rain sweeps down on us
 washing away a shadow
 so I hold her kitten
 under my shirt
 until the rain stops
 we smile unsure in the quiet
 then leave each other
 with see you sometime
 maybe

Coming from the high country
 back into the city stream
 even walking faster again
 down pitted sidewalks
 where gaping people trudge
 striding long and steady
 to the old building
 hoping to see friends
 ready for spring without the city
 but most have worn thin
 not even able to hope yet
 it's still too stale and real
 for imagination to whisk them away
 telling them that the place fades
 once you leave it
 the memory falters and dissolves
 time becomes your own again
 and you don't waste it recalling
 so start dreaming of being born
 for life renews itself



She is dead
 shot through the heart
 and that bullet pierces mine
 but I live
 to wonder why
 why gone
 and then remember
 bursting together in spring
 with her smile
 coming to my heart
 and my heart
 coming to her soul
 we flowed and bloomed
 loved silver in the moon
 spanned stars with touching fingers
 and we warmed the dawn
 a free spirit
 shining full of gold
 and good
 just that
 a butterfly
 loose in the spring
 settling on me
 with a kiss
 killed on a spring day
 with birds watching
 and then crying
 slain by panic
 in a soldier
 sent against his own
 spring has gone
 but she does not fade
 and her smile still shines
 always I will wonder why
 why gone
 and weep at a loss

Country Boy Blues

He's just a scratchin'
gruntin'
pickin' truck drivin'
Country Boy who's marryin'
a gum crackin'
hair bleachin'
waitress from the Diner.
She ain't had no fetchins,
but he don't care 'cause they'll always have
pepper in the wind and
corn in the closet.

pounding
rythm
clenching
holding
terror in strength
sudden smiling syncopation and
silence of hushed laughter.

Construction sights

Trunks and limbs tumbled
twisted
amassed in webbed piles of
Dachau desolation,
Docile to bulldozers and burning
lost to green, sun and
subtle photosynthesis
they await the final nails upon
the riddled cross of civilization.



Quixotic Cutting

Shivering silver coldness,
the inner flesh
first white as
suddenly smoothly blood
spills out red
opaque
glistening
filling my palm
flooding the life line and
drowning each crease.

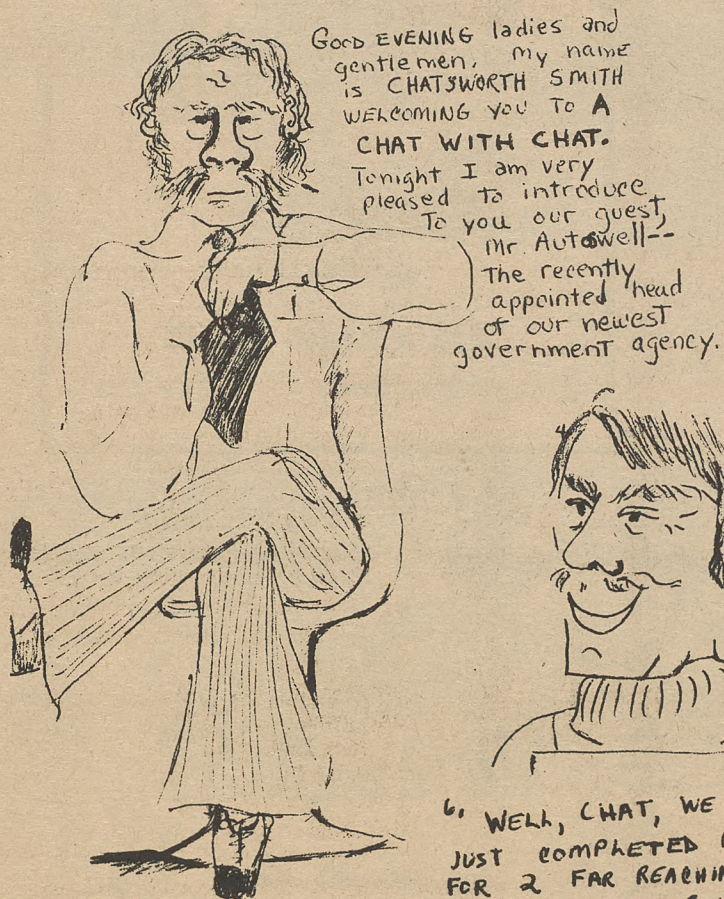
To People Sitting In City Parks

Seven sycamores, fifty tulips
small sanctuary from steel
Whose sistine silence soothes
away city noises and dulls distant
Airplane groans for a solitary
apple eater.

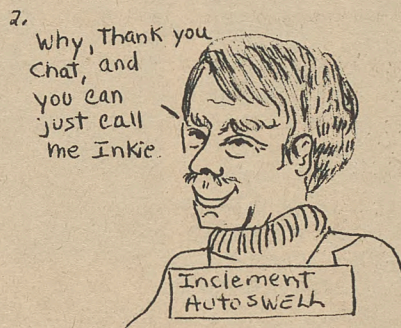
Piss

Silly secretions
spilling easily
watery
to tiny splashings and
curling puddles on
fallen forest floor leaves.

Cyndy Kercoude

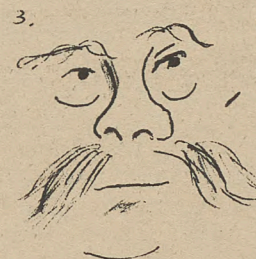


Good EVENING ladies and gentlemen, my name is CHATSWORTH SMITH WELCOMING you to A CHAT WITH CHAT. Tonight I am very pleased to introduce to you our guest, Mr. Autoswell-- The recently appointed head of our newest government agency.

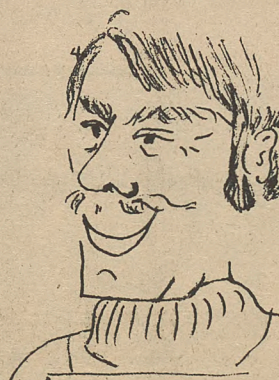


Why, thank you Chat, and you can just call me Inkie.

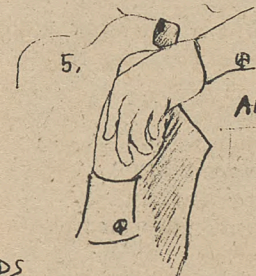
Inclement AUTOSWELL



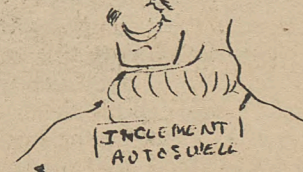
WELL, INKIE, PERHAPS YOU WOULD LIKE TO START OFF BY GIVING THE VIEWERS AT HOME A LITTLE BACK GROUND ABOUT THE CONCESSIONS AGENCY DEPARTMENT, KNOWN TO US AS CAD, WHICH YOU HAVE BEEN JUST CHOSEN TO HEAD.



CERTAINLY, CHAT, FOR A LONG TIME THIS ADMINISTRATION HAS FELT THAT IT IS TIME FOR A RADICAL NEW PROGRAM TO MEDIATE THE DEMANDS of dissenters and minority groups-- hence the creation of CAD.

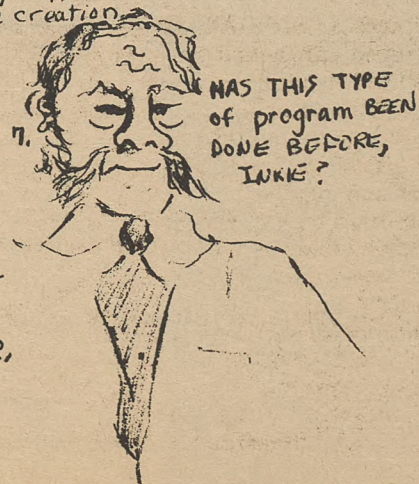


AND WHAT ARE YOUR PLANS TO MEET THIS CRISIS SITUATION?



WHY, NO, CHAT-- NOT IN THIS COUNTRY. HOWEVER, IT IS NOT WITHOUT HISTORIC PRECEDENT, EVEN TO THE TIME OF THE ROMANS, THE PRESIDENT GOT HIS INSPIRATION FOR HIS CONCESSIONS STAND FROM HIS FAVORITE HISTORIC FIGURE, MARIE ANTOINETTE, WHO SPONSORED THE "LET THEM EAT CAKE" PROGRAM IN REVOLUTIONARY FRANCE.

WELL, CHAT, WE HAVE JUST COMPLETED PLANS FOR 2 FAR REACHING PROGRAMS-- WE INTEND TO GIVE ICE CREAM AND CAKE TO LAW ABIDING WAR PROTESTERS, AND HOT CHOCOLATE TO BONA FIDE SLUM DWELLERS DURING BELOW-FREEZING WEATHER. OF COURSE, THIS WILL BE A TREMENDOUS BOON TO THE CONCESSIONS BUSINESS...



HAS THIS TYPE of program BEEN DONE BEFORE, INKIE?

8 TYRRANNY of ROCK

by stephen allen whealton

Don't get me wrong. I like rock. I still like early rock, even. I like the Beatles. I've seen Monterey Pop a few times myself. This article is not meant to cut rock down, to wish it ill, or even to predict its demise.

Everywhere in music, however, like everywhere in the other arts, whether fine or popular, there is a sickness which follows behind every strong, vigorous, and persuasive movement. This sickness is exclusiveness. This composer and that painter think that they are right, and nobody else is - except maybe their teacher and the best of their followers.

It is an idea which seems to have been stolen from the most fervent of political animosities, and inserted into the arts. Presently, rock music is becoming a kind of exclusive. It is not the kind of thing that people talk about, but liking rock music sometimes comes to mean ignoring all the other kinds and even scorning them.

Classical music has always been the largest offender up to now, and a fairly large number of my classical-music-loving-friends and acquaintances will look down on all other music (and even a great portion of "classical" music as well). I know jazz-loving musical friends who will allow only a certain type of jazz from a certain period to be called "music", and so on and so on. These people exist everywhere.

With rock, it seems to be slightly different. The exclusiveness has several aspects, and they are tied up with the "turmoil of the present day younger generation" - a topic which our elders cannot write enough articles and books about. I want to talk about it now just a bit from the "inside", and see if I can point out why the notion that rock is the only kind of music is a silly one.

One of the most important reasons for the attitude is the fact that rock music represents, along with drugs, dress, and language, a potent symbol of rebellion. Even adults know this. From the Beatles hairstyles in 1964 to the Who's destructive orgies in recent years to Hendrix and Joplin... rebellion is a part of it all. I think that the rebellion is basically good. Jazz, classical music, and the other kinds of music that are having financial trouble might do well to study the ways in which rock musicians communicate. It seems possible for some classical composers and concert-hall officials to adapt ideas from rock without losing anything. Likewise the cool jazz musicians whose clientele is growing hotter and smaller.

Another reason why rock music is becoming exclusive is that so many commentators have proclaimed it to be the only true music of the 60's and 70's, since jazz and classical music are no longer vibrant and communicative. There is certainly something to this idea. Much of classical music from this century is written, performed, and scheduled for a set of people and a set of criteria that are outdated or antihuman. I don't wonder that some of the more conservative classical music critics have begun to latch onto rock, almost indesperation.

A third reason is that only rock music is attractive to a young musician. It is easy to prefer the milieu of rock to that of classical music or jazz. Classical music, for example, has a centuries-old tradition, which turns on a few, but turns off many. It is a valuable tradition, but it is seldom attractive to young people who aren't brought close to it by more immediately attractive lures.

Another part of the problem lies in the attempts which the various other genres of music have made to crack the rock barrier and attract young listeners, performers, and composers. There are so many problems with classical music, for example, that only in places like New York, which is a strong-hold of classical music interest, can these attempts to attract new audiences work. It is not enough to let young people hear Lorin Hollander in blue jeans or have the Boston Pops play Lennon-McCartney. These attempts accomplish what they aim for, but they do not get at the real problem. More likely than not, they appeal to a part of the classical-music loving crowd that already likes rock. This is important, of course, for you must keep your own fans first, but what about those people who have had no good experiences with Beethoven, Bach, Mozart, Brahms and Stravinski, not to mention Stockhausen and Xenakis?

The only outstandingly successful thing I have ever seen which can still give young people good associations with classical music is the film FANTASIA. Not being particularly fond of Walt Disney and his overall output or philosophy, I nevertheless cannot praise FANTASIA too highly. It took a few of the very most accessible and popular semiclassical pieces, and combined them very well with visuals. It also took an organ piece by Bach (not semi-classical certainly) and Stravinski's prophetic block-buster, The Rite of Spring, and slipped these real bits of meat in with the whipped cream.

So. What can be done? One thing is to figure out where, within the literature of classical music and jazz and all the other kinds of music, are the entry points. They are probably different for different people. Some one might make a chart of various rock-groups, singers, styles, etc. and show where they might lead to outside of rock. A few examples might be helpful here. Frank Zappa fans might like Varese, Charles Ives and John Coltrane. Beatle fans might like late romantic music with a lot of melody. If you favorably remember the United States of America group, you might like almost anything.

And so it goes. I hope rock lives forever - but in peaceful co-existence with its musical neighbors. Cross-fertilization is a wonderful thing, as Zappa, Joe Byrd, and other people have shown. If rock musicians become less exclusive, then they can gather together somewhere their own musical message to give in palatable form to classical, jazz, and other musicians. There is a lot to be gained in all directions.

TO SARAH

what the sparkling
morning dew
won't do
to you,
maybe a kiss
from me
to you,
will do
to soothe
you.

Gordon Heyman

October 5, 1970

Today the world goes about it's business as the world usually goes about it's business. There are gliding white clouds above, accented by the dense hue of a blue sky; but I cannot see the glidding clouds above me; my sky is gray. Janis Joplin, age 27, is dead.

A talented few of us are capable of conveying feeling extra-ordinarily well; we do it with a novel, a poem, a speech, with oils and canvas. Janis Joplin did it with a song.

I have heard an occasional utterance of definitions describing her: fantastic, great. Yet these words are never a tribute to Joplin, for Janis was beyond such un-descriptive expressions.

It has been said that there is a little bit of God in all of us; the little bit of God in Janis was revelation.

"Live your lovin' life; live it the best you can." The contemporary sphere of society may have said that Janis, the person, was wild and reckless, even contemptuous. Those who did, did not understand her.

A small town in Texas during the fifties was not necessarily the ideal environment for a young revolting idealist to find understanding. Abused and mis-treated she sought acceptance elsewhere.

Janis Joplin was often ostentatious and egocentric, but that part of her personality simply overshadowed a deep underlying sensitivity.

"Don't expect any answers dear, for they don't come with age."

Music has made its transitions and those transitions have been made by the young. Surely Joplin was one of the pioneers.

Despite her personal evolution into "hippyism", Janis, perhaps unconsciously held steady to the tradition of a woman giving herself to "One Good Man." "Some women like to collect their men, they wear them like notches on a gun. But I know that a woman only needs one. One good man, don't you know I've been searchin..."

Perhaps one of her best known recordings. "Little Girl Blue" demonstrates the range of her tremendous versatility... "Sit there and count your fingers; what else is there to do, my unhappy, my unlucky, little girl blue."

Becoming a success did not remedy the loneliness she knew so well in those dark days in Texas. Extensive traveling prevented new friendships and compelled the old ones to grow dim. "Time keeps movin' on", friends they pass away. I keep movin' on... I keep pushin' so hard, tryin' to make it right through another lonely day."

Janis Joplin knew the pains of life and she expresses that suffering in the most descriptive and unique sounds. "Take it, take another little piece of my heart." Yes, Joplin could tell it like it is and when you heard it, you knew it was real.

"Don't you know how hard it is tryin' to live all alone. Everyday I keep tryin' to move forward... but something has got a hold on me."

There are those who sing, others who sing with heart, and those who sing with both heart and soul. Janis Joplin sang with heart, soul and guts.

"I can't find me anyone to love me and I've looked all around."

Robert W. De Loach

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American Film Institute Theatre

At L'Enfant Plaza

Oct 25-Dec 4

MARY PICKFORD

The work of Mary Pickford has been in need of re-evaluation for 40 years, and this retrospective should help shatter the widely-held misconceptions about her screen personality, most of which center on the ludicrous assertion

that she was limited to the portrayal of sweet little girls and naive romantic heroines. Mary Pickford may have been the ingenious and beautiful child-woman who captured the devotion of a nation for two decades, but she was also an actress of incredible versatility and possessed a staggering dramatic range. She probably did more for the development of pantomimic acting for the screen than anyone, performer or director, during the whole era of silent pictures. She was also the focal point of the entire industry for at least ten of its most important formative years and exerted an influence on the making of motion pictures in many ways equal to that of such persons as Charles Chaplin and D. W. Griffith.

The AFI Theatre is honored to present the first Mary Pickford retrospective anywhere in the United States. Indeed, very few of her films have been shown publicly since their release. Thus, a vast and immensely significant part of film history has been lying dormant in film vaults for the last four decades.

This disappearance was no accident, for it was Miss Pickford herself who was hesitant to permit screenings, fearing that her films might seem old fashioned today. Only in recent years has her realization of the new interest and respect for the art of the silent film made possible this tribute. Miss Pickford needn't have feared the

scrutiny of new generations, however, for her pictures stand the test of time better, perhaps, than the work of any other silent star. Today, her films impress with their seemingly infinite range and variety. The stories, settings, and characterizations never duplicate themselves, even though she produced films at an astounding pace (in 1915 alone she starred in eight full-length features); and Miss Pickford was capable of adapting herself to any kind of role. She also insisted on the best technical quality in all her productions, some of the finest photographic work in the history of film. —Bob Cushman

Most of the features will be accompanied by early Biograph shorts copied from the originals donated by Mary Pickford to the AFI Collection at the Library of Congress.

Our grateful thanks are due to Matty Kemp of the Mary Pickford Corporation; to Dr. John Kulper of the Library of Congress; to David Shepard, Bob Gitt, and Bob Cushman for putting this program together. It will be shown later at the Los Angeles County Museum of Art and at the M.H. deYoung Memorial Museum in San Francisco.—M.W.

FRANCE 1960-1970

Ten years ago, legend has it, the French cinema was reborn. The first features of the New Wave—*Breathless*, *Hiroshima, Mon Amour*, and *Four*

Hundred Blows—have achieved classic status. The New Wave itself quickly fizzled out; indeed it was little more than a catch phrase, never a coherent movement. Resnais, Godard, Chabrol and Truffaut have gone their separate ways.

Our program concentrates on the less familiar names of the decade, and reveals its extraordinary richness and diversity. The wit and elegance of Jacques Demy's *Lola*, the poetic rapportage of Chris Marker's *Le Joli Mai* and the austere morality of Robert Bresson's *Balthazar* reveal three distinct aspects of French civilization, three outstanding personal achievements. The French cinema is above all a cinema of directors.

Tradition and the relatively low cost of film-making encourage the individual artist to express himself freely. No country in the world can match this creative freedom, and the results speak for themselves.

We should like to express our deep appreciation to the French Embassy in Washington and to the French Film Office in New York for the help they have given us in putting this program together. —Michael Webb

WHAT 103,445,000 WOMEN WANT? (WOMEN'S LIB AND THE CINEMA)

Most men and a fair proportion of women in the United States feel that the vote, at least combined with the

1964 Civil Rights Act, grants women full emancipation. They are mystified by terms like "sexism," "male chauvinism," "psychological mutilation," ("what do they mean?") and dismiss them as the hysteria of a few frustrated women who have nothing better to do than picket and make speeches.

If employers alone were responsible for attitudes that lead to discrimination, legislation would be enough. But the prevailing one-dimensional view of a woman's role that restricts her to marriage and motherhood is endemic in our culture. The myth that the only fulfilling career for a woman is to find a man and keep him is reflected in television advertising, mass circulation magazines from *The Ladies Home Journal* to *Playboy* and in writers from Francis Parkinson Keyes to Norman Mailer.

We add films to the list. If James Bond movies like *Goldfinger* seem insensitive in their treatment of women as beautiful "objects," Busby Berkeley's *Dames*, with its wedding cake tiers of smiling chorus girls, set the precedent. If Katharine Hepburn seems admirable as a successful journalist in *Woman of the Year*, it is short-lived. Accused by husband Spencer Tracy of being "unfeminine" because she can't cook, she ends up in the kitchen in the final reel. Even a film from the late '60s like

The Secret Life of an American Wife, with its "new morality" trappings of a suburban housewife who decides to become a call girl, concludes with the young matron chaste and happy, feeding the kids chicken soup and wondering why she ever had that silly fantasy about leaving her wall-to-wall carpeting and all those labor-saving devices.—Chloe Aaron.

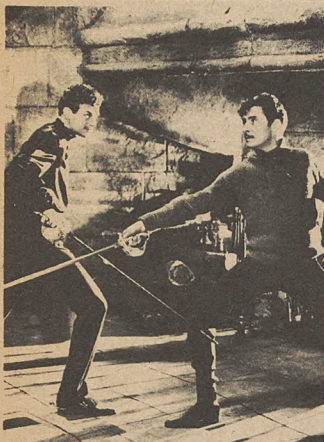
FILMS FOR CHILDREN

Already parents have begun bringing their children to our week-end matinees (and evenings, too). During our current program we present two series that should appeal to almost all ages: swashbuckling adventures on Sunday afternoons; Robert Flaherty's documentaries—exciting real-life adventures—on Saturday. Members may bring an unlimited number of children (under fourteen pay \$.50) and special arrangements can be made for schools and other groups. Posters and flyers on this series are available: we hope members will help us publicize *Films For Children*.

SPECIALS

An exciting selection of new work by young filmmakers, including the prizewinners from the 5th National Student Film Festival; a special preview of *Out of It*, a horror orgy for Halloween; a brilliant new Czech film; a newly released classic by Kenji Mizoguchi; and an affectionate portrait of Henry Miller.

SUN OCT 25 3:00 PM SWASHBUCKLER



THE PRISONER OF ZENDA

The spirit of Anthony Hope's Ruritanian romance is admirably captured in this charming version of the tale of an Englishman who impersonates a king. The witty dialogue in the duelling sequences influenced the evolution of the genre and the photography is quite outstanding. Colman and Fairbanks have great fun in the leading roles. (1937. Directed by John Cromwell. With Ronald Colman and Douglas Fairbanks Jr. 120 mins. Courtesy of Danny Seiznick and Metro-Goldwyn-Mayer.)

SUN OCT 25 8:00 PM FRANCE 60-70



ME (L'ENFANCE NUE)

As extraordinary a portrait of an unwanted boy—deserted by his mother and then farmed out to prospective foster parents—as was Truffaut's *Four Hundred Blows*. Clear-sighted and unsentimental, it's an amazing feature debut and deserves widespread attention, both for its subject and treatment. Rare indeed is the film that makes you cry without also making you

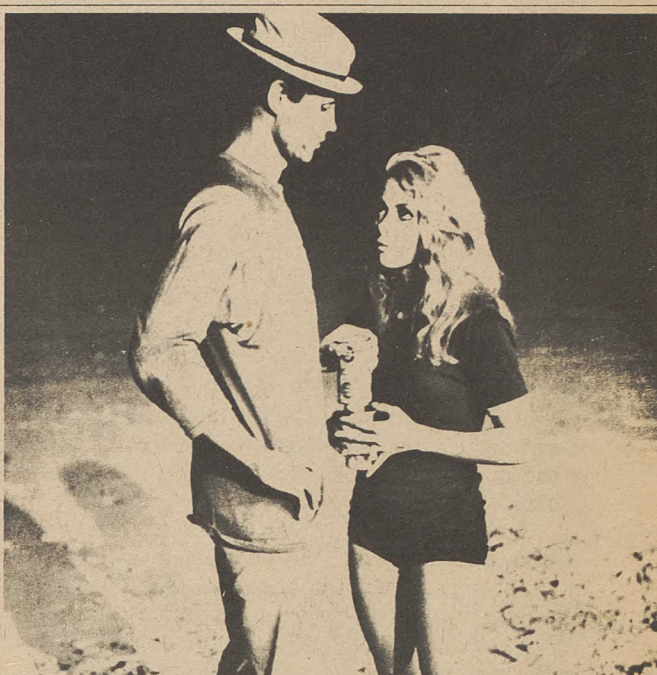
feel ashamed afterwards: this is one of them. There is no overt play for your sympathy—the performances of the non-professional actors are rounded, real and passionate. —M.W. (1968. Directed by Maurice Pialat. With Michael Tarrazon, Linda Gutenberg, Eastman Color. 90 mins. Courtesy of Altura International.) Short to be announced.

MON OCT 26 8:00 PM NEW FILMMAKER

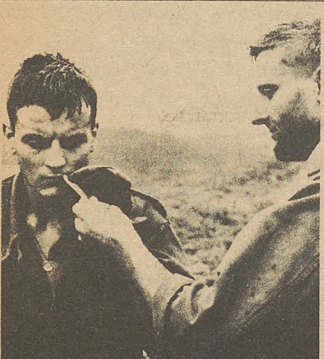
OUT OF IT

Paul Williams' first feature, made before *The Revolutionary* and held back when Jon Voight went on to make *Midnight Cowboy*, promises to be the sleeper of the year. A marvelously gentle, funny (and, for some, agonizing) look back to the youth scene of 1960 on Long Island. Do you remember when girls wore bras and actually tried to keep them on... and when adolescence was a bad time for anyone heavily into politics and culture? Voight and Barry Gordon are both good but Lada Edmund is (in the words of the *New York Times*) "fantastically, overwhelming, heartbreakingly sexy... exemplifying what everyone must want the deep-thinking adolescent to be." In short, a must-see for the lost generation that grew up around that time and an amazing insight for those who didn't. —M.W. (1967. 88 mins. Courtesy of United Artists.) Director Paul Williams and producer Edward Pressman will be on stage to introduce and discuss their film.

this is a listing of AFI films current until next issue.



TUES OCT 27 8:00 PM FRANCE 60-70



317th PLATOON

A brilliant French film on the futility of their war in Vietnam. A jungle patrol is making for base when they learn of the fall of Dien Bien Phu. They stumble on, the unseen enemy picking them off in ambush. The men show great courage, but, like the military in *Battle of Algiers*, their course is a hopeless one. What makes the film so remarkable is its air of authenticity—of sensing movement in the dense foliage, and the sweat running down your back. —M.W. (1965. Directed by Pierre Schoendoerffer. With Jacques Perrin, Bruno Cremer. 100 mins. Courtesy of CCM Films.)

WED OCT 28 8:00 PM SPECIAL



CHIKAMATSU MONOGATARI

"This melodrama of adultery in 18th-century Kyoto is a revelation, and still more proof that Kenji Mizoguchi was nothing less than a genius. The story is simple and classic—star-crossed lovers flee punishment unsuccessfully. But the direction, the images, the economy of

every gesture and object, Mizoguchi's peerless sense of his medium, all expertly force the conclusion that no film at the festival or anywhere else at this time is more worth seeing. —Newsweek. (1954. 100 mins. From the 1970 New York Film Festival. Courtesy of New Line Cinema.)

THURS OCT 29 8:00 PM FRANCE 60-70



JUDE

This is one of the blackest and whitest films ever made. First the photography, crisp and sparkling; second, the subject: a melodrama of the 1910s, in which Jude, the avenger of evil, triumphs over a wicked banker, and two girls—one in white, the other in black—fight to death on a moonlit rooftop. Elegant and preposterous, this film recaptures the romance and excitement of the early cliff-hangers of Louis Feuillade, to which it pays tribute. —M.W. (1963. Directed by Georges Franju. With Channing Pollock, Francine Bergé, Sylva Koscina. 90 mins. Courtesy of Continental Distributing.) Short to be announced.

FRI OCT 30 8:00 PM WOMEN'S LIB



THE GIRLS

What more appropriate opening to our Women's Lib program than this new Swedish film? A provincial tour of Aristophanes' *Lysistrata* (in which the women, to stop a war, refuse to make love to their husbands) allows some devastating parallels with the contemporary situation. The three leading actresses continue their roles off-stage, denouncing feminine apathy and male chauvinism in both their audience and at home. Brilliantly played and directed, the film should provoke a lively clash of opinions. —M.W. (1968. Directed by Mai Zetterling. With Bibi Andersson, Harriet Andersson, Gunnel Lindblom, and Gunnar Björnstrand. 100 mins. Courtesy of Sandrews.)

SAT OCT 31 3:00 PM FLAHERTY



NANOOK OF THE NORTH

Flaherty's lyrical poetic study of Eskimo life was the first documentary in the sense we use the word today and it remains one of the best. The film shows Nanook, the Eskimo hunter, preparing with his family for the summer, his meeting with the white trader, catching walrus, seals and foxes, building an igloo, training his children in the art of hunting, breaking camp, and finally returning through a wild storm to safety and rest in an old igloo. (1922. 60 mins. Courtesy of Mrs. Robert Flaherty.) Short to be announced.

SAT OCT 31 8:00 PM SPECIAL



HALLOWE'EN HORROR

A classic triple-bill by the master of Gothic fantasy (and humor), James Whale, running (with intervals) approximately five hours. "In *The Bride of Frankenstein* (1935), Dr. Pretorius forces Frankenstein to collaborate in creating a bride for the Monster. Pretorius is a wonderfully gothic grotesque, tetchily minding the tiny creatures he has created in bottles, knocking back gin ("my only weakness") and later quieting the monster with it. ... An extraordinary film, with sharp humor, macabre extravagance and a narrative that proceeds at a fast, efficient pace." —Gavin Lambert. With Boris Karloff, Ernest Thesiger, Elsa Lanchester. 76 mins. "The Invisible Man, having taken an invisibility drug, seeks refuge in a village

while searching for an antidote. He succumbs to megalomania and sets out to terrorize the world into capitulation. But he is traced to a barn in a snow-covered countryside and the police set fire to his refuge. The offbeat humor of pathetically ineffectual policemen goes hand in hand with a sort of hypnotic magic, for the trickwork is brilliantly managed." —*Sight and Sound*, 1933. With Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. 71 mins. *The Old Dark House* is the epitome of gothic horror. "The group stranded in the ancient mansion are swiftly introduced to a rogues' gallery of sinister types—lecherous, brutish butler (Boris Karloff), pyromaniac dwarf (Brember Wills), Ernest

Thesiger and Eva Moore as an insane brother and sister, Karloff's lust for Gloria Stuart, Laughton's mistress, the sinister glinting of the knife which carves the roast, and a variety of veiled hints at 'somebody upstairs' prepare us for a night of rape and murder." —John Baxter. 80 mins. All three films are shown by courtesy of Universal Pictures. We're providing the decor: wear your spookiest gear. To keep you alert during the intervals in this orgy, we're selling suitable refreshments: toad soup and witches blood. (Note: No official tests are conducted on these products by the Food and Drug Administration. Members are advised to check their insurance policies.)

HOW TO OBTAIN TICKETS

In advance (by mail, telephone or personal application) or at the door. All tickets are bookable, but are unnumbered. The Theatre seats 800; early bookings are advised, since most films will be played once only.

Mail bookings only open Friday, October 16. Fill out, tear off and mail the perforated stub of the booking summary. Indicate the number of member and guest tickets desired opposite the times on the front and reverse sides. Be sure to list all names and membership numbers if ordering for more than one member. Enclose check/money order for total amount of tickets and a self-addressed envelope. Incomplete or incorrect applications will be returned unfilled.

Personal and telephone bookings open Monday, October 19. The box office is in the AFI Theatre at L'Enfant Plaza. Call or telephone (554-1000) 9:00 am-5:30 pm Monday-Friday; 2:30 pm-8:00 pm weekends. Tickets reserved within 48 hours of a performance will be held at the door until 15 minutes before showtime.

Remaining tickets will be sold at the door 30 minutes before the performance begins. Quote membership number when purchasing or reserving tickets. Member tickets \$1.25; Guests (up to two per member) \$1.50; Children under 14 (member or guest) \$.50.

Tickets, once bought, cannot be exchanged or money refunded unless the program is changed or cancelled. In unavoidable circumstances the theatre reserves the right to change the program without prior notice.

Program running times are subject to confirmation. Short films may be added to the features listed in the brochure. Telephone on the day of performance for exact details.

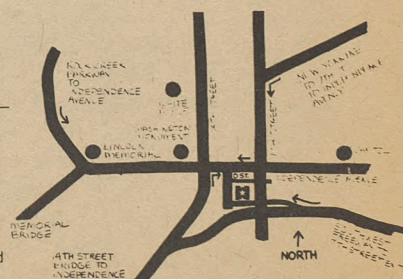
HOW TO BECOME A MEMBER

Telephone, write or come into the AFI Theatre. A year's subscription costs \$10.00, students \$5.00. Groups of 25 and over pay \$7.00 each; groups of over 15 students \$3.00 each. Temporary memberships cost \$1.50 for a month's programs. All members can bring up to two guests.

Important notes: If you joined for our opening season at the National Gallery, your membership is good at least through December. We now have over 6,500 members, but need many more to provide adequate support for our greatly expanded programs. Please help us by recruiting your friends.

HOW TO GET TO L'ENFANT PLAZA

By Car The main approach to L'Enfant Plaza is located at Independence Avenue and L'Enfant Promenade (formerly 10th Street) SW. Once you are inside the Plaza, follow the signs for parking and AFI Theatre; they lead to the lower level. The new theatre is located immediately adjacent to inside, supervised parking (50¢ for all evening).



MAGICK

from "MAGICK WITHOUT TEARS"

by ALEISTER CROWLEY

What is Magick? Why should anyone study & practice it? Very natural; the obvious preliminary questions of any subject soever. We must certainly get all this crystal clear; fear not that I shall fail to set forth the whole business as concisely as possible, yet as fully, as cogently yet as lucidly, as may prove within my power to do so.

At least I need not waste any time on telling you what Magick is *not*; or to go into the story of how the word came to be misapplied to conjuring tricks, and to sham miracles such as are to this day foisted by charlatan swindlers, either within or without the Roman Communion, upon a gaping crew of pious imbeciles.

First let me go all Euclidean, and rub your nose in the Definition, Postulate & Theorems given in my comprehensive (but alas! too advanced & too technical) Treatise on the subject. Here we are!

I. DEFINITION:

Magick is the Science & Art of causing Change to occur in conformity with Will.

(Illustration: It is my Will to inform the World of certain facts within my knowledge. I therefore take "magical weapons," pen, ink & paper; I write "incantations" — these sentences — in the "magical language" — i.e., that which is understood by the people I wish to instruct. I call forth "spirits" such as printers, publishers, booksellers, and so forth, and constrain them to convey my message to those people. The composition & distribution is thus an act of — MAGICK — by which I cause Changes to take place in conformity with my Will.)

[By "intentional" I mean "willed." But even unintentional acts so seeming are not truly so. Thus, breathing is an act of the Will-to-live.]

II. POSTULATE:

ANY required Change may be effected by application of the proper kind & degree of Force in the proper manner through the proper medium to the proper object.

(Illustration: I wish to prepare an ounce of Chloride of Gold. I must take the right kind of acid, nitro-hydrochloride & no other, in sufficient quantity & of adequate strength, and place it in a vessel which will not break, leak or corrode, in such a manner as will not produce undesirable results, with the necessary quantity of Gold, and so forth. Every Change has its own conditions.

(In the present state of our knowledge & power some changes are not possible in practice; we cannot cause eclipses, for instance, or transform lead into tin, or create men from mushrooms. But it is theoretically possible to cause in any object any change of which that object is capable by nature; and the conditions are covered by the above postulate.)

III. THEOREMS:

1. Every intentional act is a Magical Act. [In one sense Magick may be defined as the name given to Science by the vulgar.]

(Illustration: See "Definition" above.)

2. Every successful act has conformed to the postulate.

3. Every failure proves that one or more requirements of the postulate have not been fulfilled.

(Illustrations: There may be failure to understand the case; as when a doctor makes a wrong diagnosis, and his treatment injures his patient. There may be failure to apply the right kind of force, as when a rustic tries to blow out an electric light. There may be failure to apply the right degree of force, as when a wrestler has his hold broken. There may be failure to apply the force in the right manner, as when one presents a cheque at the wrong window of the Bank. There may be failure to employ the correct medium, as when Leonardo da Vinci found his masterpiece fading away. The force may be applied to an unsuitable object, as when one tries to crack a stone, thinking it a nut.)

4. The first requisite for causing any change is thorough qualitative & quantitative understanding of the conditions.

(Illustration: The most common cause of failure in life is ignorance of one's own True Will, or of the means by which to fulfill that Will. A man may fancy himself a painter, and waste his life trying to become one; or he may really be a painter, and yet fail to understand & to measure the difficulties peculiar to that career.)

5. The second requisite of causing any change is the practical ability to set in right motion the necessary forces.

(Illustration: A banker may have a perfect grasp of a given situation, yet lack the quality of decision, or the assets, necessary to take advantage of it.)

6. "Every man & every woman is a star." That is to say, every human being is intrinsically an independent individual with his own proper character & proper motion.

7. Every man & every woman has a course, depending partly on the self and partly on the environment, which is natural & necessary for each. Anyone who is forced from his own course, either through not understanding himself or through external opposition, comes into conflict with the order of the Universe, and suffers accordingly.

(Illustration: A man may think it is his duty to act in a certain way, through having made a fancy picture of himself instead of investigating his actual nature. For example, a woman may make herself miserable for life by thinking that she prefers love to social consideration, or vice versa. One woman may stay with an unsympathetic husband when she would really be happy in an attic with a lover, while another may fool herself into a romantic elopement when her only true pleasures are those of presiding at fashionable functions. Again, a boy's instinct may tell him to go to sea, while his parents insist on his becoming a doctor. In such a case, he will be both unsuccessful & unhappy in medicine.)

8. A man whose conscious will is at odds with his True Will is wasting his strength. He cannot hope to influence his environment efficiently.

(Illustration: When Civil War rages in a nation, it is in no condition to undertake the invasion of other countries. A man with cancer employs his nourishment alike to his own use & to that of the enemy which is part of himself. He soon fails to resist the pressure of his environment. In practical life, a man who is doing what his conscience tells him to be wrong will do it very clumsily. At first!)

9. A man who is doing his True Will has the inertia of the Universe to assist him.

(Illustration: The first principle of success in evolution is that the individual should be true to his own nature & at the same time adapt himself to his environment.)

10. Nature is a continuous phenomenon, though we do not know in all cases how things are connected.

(Illustration: Human consciousness depends on the properties of protoplasm, the existence of which depends on innumerable physical conditions peculiar to this planet; and this planet is determined by the mechanical balance of the whole universe of matter. We may then say that our consciousness is causally connected with the remotest galaxies; yet we do not know even how it arises from — or with — the molecular changes in the brain.)

11. Science enables us to take advantage of the continuity of Nature by the empirical application of certain principles whose interplay involves different orders of idea, connected with each other in a way beyond our present comprehension.

(Illustration: We are able to light cities by rule-of-thumb methods. We do not know what consciousness is, or how it is connected with muscular action; what electricity is, or how it is connected with the machines that generate it; and our methods depend on calculations involving mathematical ideas that have no correspondence in the Universe as we know it. [For instance, "irrational," "unreal," & "infinite" expressions.]

12. Man is ignorant of the nature of his own being & powers. Even his idea of his limitations is based on experience of the past, and every step in his progress extends his empire. There is, therefore, no reason to assign theoretical limits to what he may be, or to what he may do.

(Illustration: Two generations ago it was supposed theoretically impossible that man should ever know the chemical composition of the fixed stars. It is known that our senses are adapted to receive only an infinitesimal fraction of the possible rates of vibration. Modern instruments have enabled us to detect some of these suprasensibles by indirect methods, and even to use their peculiar qualities in the service of man, as in the case of the rays or Hertz & Roentgen. As Tyndall said, man might at any moment learn to perceive & utilize vibrations of all conceivable & inconceivable kinds. The question of Magick is a question of discovering &

employing hitherto unknown forces in nature. We know that they exist, and we cannot doubt the possibility of mental or physical instruments capable of bringing us in relation with them.)

13. Every man is more or less aware that his individuality comprises several orders of existence, even when he maintains that his subtler principles are merely symptomatic of the changes in his gross vehicle. A similar order may be assumed to extend throughout nature.

(Illustration: One does not confuse the pain of toothache with the decay that causes it. Inanimate objects are sensitive to certain physical forces, such as electrical & thermal conductivity; but neither in us nor in them — so far as we know — is there any direct conscious perception of these forces. Imperceptible influences are therefore associated with all material phenomena; and there is no reason why we should not work upon matter through those subtle energies as we do through their material bases. In fact, we use magnetic force to move iron, and solar radiation to reproduce images.)

14. Man is capable of being, and using, anything which he perceives; for everything that he perceives is in a certain sense a part of his being. He may thus subjugate the whole Universe of which he is conscious to his individual Will.

(Illustration: Man has used the idea of God to dictate his personal conduct, to obtain power over his fellows, to excuse his crimes, and for innumerable other purposes, including that of realizing himself as God. He has used the irrational & unreal conceptions of mathematics to help him in the construction of mechanical devices. He has used his moral force to influence the actions even of wild animals. He has employed poetic genius for political purposes.)

15. Every force in the Universe is capable of being transformed into any other kind of force by using suitable means. There is thus an inexhaustible supply of any particular kind of force that we may need.

(Illustration: Heat may be transformed into light & power by using it to drive dynamos. The vibrations of the air may be used to kill men by so ordering them in speech as to inflame warlike passions. The hallucinations connected with the mysterious energies of sex result in the perpetuation of the species.)

16. The application of any given force affects all the orders of being which exist in the object to which it is applied, whichever of those orders is directly affected.

(Illustration: If I strike a man with a dagger, his consciousness, not his body only, is affected by my act; although the dagger, as such, has no direct relation therewith. Similarly, the power of my thought may so work on the mind of another person as to produce far-reaching physical changes in him, or in others through him.)

17. A man may learn to use any force so as to serve any purpose, by taking advantage of the above theorems.

(Illustration: A man may use a razor to make himself vigilant over his speech, by using it to cut himself whenever he unguardedly utters a chosen word. He may serve the same purpose by resolving that every incident of his life shall remind him of a particular thing, making every impression the starting point of a connected series of thoughts ending in that thing. He might also devote his whole energies to some one particular object, by resolving to do nothing at variance therewith, and to make every act turn to the advantage of that object.)

18. He may attract to himself any force of the Universe by making himself a fit receptacle for it, establishing a connection with it, and arranging conditions so that its nature compels it to flow toward him.

(Illustration: If I want pure water to drink, I dig a well in a place where there is underground water; I prevent it from leaking away; and I arrange to take advantage of water's accordance with the laws of Hydrostatics to fill it.)

19. Man's sense of himself as separate from, and opposed to, the Universe is a bar to his conducting its currents. It insulates him.

(Illustration: A popular leader is most successful when he forgets himself & remembers only "The Cause." Self-seeking engenders jealousies & schism. When the organs of the body assert their presence otherwise than by silent satisfaction, it is a sign that they are diseased. The single exception is the organ of reproduction. Yet even in this case self-assertion bears witness to its dissatisfaction with itself, since it cannot fulfill its function until completed by its counterpart in another

organism.)

20. Man can only attract & employ the forces for which he is really fitted.

(Illustration: You cannot make a silk purse out of a sow's ear. A true man of science learns from every phenomenon. But Nature is dumb to the hypocrite; for in her there is nothing false. [It is no objection that the hypocrite is himself part of Nature. He is an "endothermic" product, divided against himself, with a tendency to break up. He will see his own qualities everywhere, and thus obtain a radical misconception of phenomena. Most religions of the past have failed by expecting Nature to conform with their ideals of proper conduct.]

21. There is no limit to the extent of the relations of any man with the Universe in essence; for as soon as a man makes himself one with any idea, the means of measurement cease to exist. But his power to utilize that force is limited by his mental power & capacity, and by the circumstances of his human environment.

(Illustration: When a man falls in love, the whole world becomes, to him, nothing but love boundless & immanent; but his mystical state is not contagious; his fellow-men are either amused or annoyed. He can only extend to others the effect that his love has had upon himself by means of his mental & physical qualities. Thus, Catullus, Dante & Swineburn made their love a mighty mover of mankind by virtue of their power to put their thoughts on the subject in musical & eloquent language. Again, Cleopatra & other people in authority moulded the fortunes of many other people by allowing love to influence their political actions. The Magician, however well he succeeds in making contact with the secret sources of energy in nature, can only use them to the extent permitted by his intellectual & moral qualities. Mohammed's intercourse with Gabriel was only effective because of his statesmanship, soldiery, and the sublimity of his command of Arabic. Hertz' discovery of the rays that we now use for wireless telegraphy was sterile until reflected through the minds & wills of the people who could take his truth & transmit it to the world of action by means of mechanical & economic instruments.)

22. Every individual is essentially sufficient to himself. But he is unsatisfactory to himself until he has established himself in his right relation with the Universe.

(Illustration: A microscope, however perfect, is useless in the hands of savages. A poet, however sublime, must impose himself upon his generation if he is to enjoy [and even to understand] himself, as theoretically

should be the case.)

23. Magick is the Science of understanding oneself & one's conditions. It is the Art of applying that understanding in action.

(Illustration: A golf club is intended to move a special ball in a special way in special circumstances. A Niblick should rarely be used on the tee, or a Brassie under the bank of a bunker. But, also, the use of any club demands skill & experience.)

24. Every man has an indefeasible right to be what he is.

(Illustration: To insist that anyone else shall comply with one's own standards is to outrage, not only him, but oneself, since both parties are equally born of necessity.)

25. Every man must do Magick each time that he acts or even thinks, since a thought is an internal act whose influence ultimately affects action, though it may not do so at the time.

(Illustration: The least gesture causes a change in a man's own body & in the air around him; it disturbs the balance of the entire Universe & its effects continue eternally throughout all space. Every thought, however swiftly suppressed, has its effect on the mind. It stands as one of the causes of every subsequent thought, and tends to influence every subsequent action. . .)

26. Every man has a right, the right of self-preservation, to fulfill himself to the utmost. Men of "criminal nature" are simply at issue with their True Wills. The murderer has the Will-to-live; and his will to murder is a false will at variance with his True Will, since he risks death at the hands of Society by obeying his criminal impulse.

(Illustration: A function imperfectly performed injures not only itself, but everything associated with it. If the heart is afraid to beat for fear of disturbing the liver, the liver is starved for blood, and avenges itself on the heart by upsetting digestion, which disorders respiration, on which cardiac welfare depends.)

27. Every man should make Magick the keynote of his life. He should learn its laws & live by them.

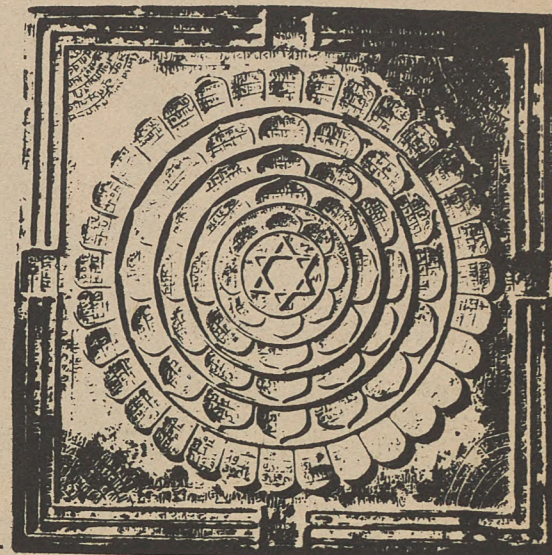
(Illustration: The Banker should discover the real meaning of his existence, the real motive which led him to choose that profession. He should understand banking as a necessary factor in the economic existence of mankind, instead of as merely a business whose objects are independent of the general welfare. He should learn to distinguish false values from real, and to act not on accidental fluctuations but on considerations of essential importance. Such a banker will prove himself superior to others; because he will not be an individual limited by

transitory things, but a force of Nature, as impersonal impartial & eternal as gravitation, as patient & irresistible as the tides. His system will not be subject to panic, any more than the law of Inverse Squares is disturbed by Elections. He will not be anxious about his affairs because they will not be his; and for that reason he will be able to direct them with the calm, clear-headed confidence of an onlooker, with intelligence unclouded by self-interest & power unimpaired by passion.)

28. Every man has a right to fulfill his own will without being afraid that it may interfere with that of others; for if he is in his proper path, it is the fault of others if they interfere with him.

(Illustration: If a man like Napoleon were actually appointed by destiny to control Europe, he should not be blamed for exercising his rights. To oppose him would be an error. Anyone so doing would have made a mistake as to his own destiny, except in so far as it might be necessary for him to learn the lessons of defeat. The sun moves in space without interference. The order of Nature provides an orbit for each star. A clash proves that one of the other has strayed from its course. But as to each man that keeps his true course, the more firmly he acts, the less likely are others to get in his way. His example will help them to find their own paths & pursue them. Every man that becomes a Magician helps other to do likewise. The more firmly & surely men move, and the more such action is accepted as the standard of morality, the less will conflict & confusion hamper humanity.)

reprinted from TUESDAY'S CHILD



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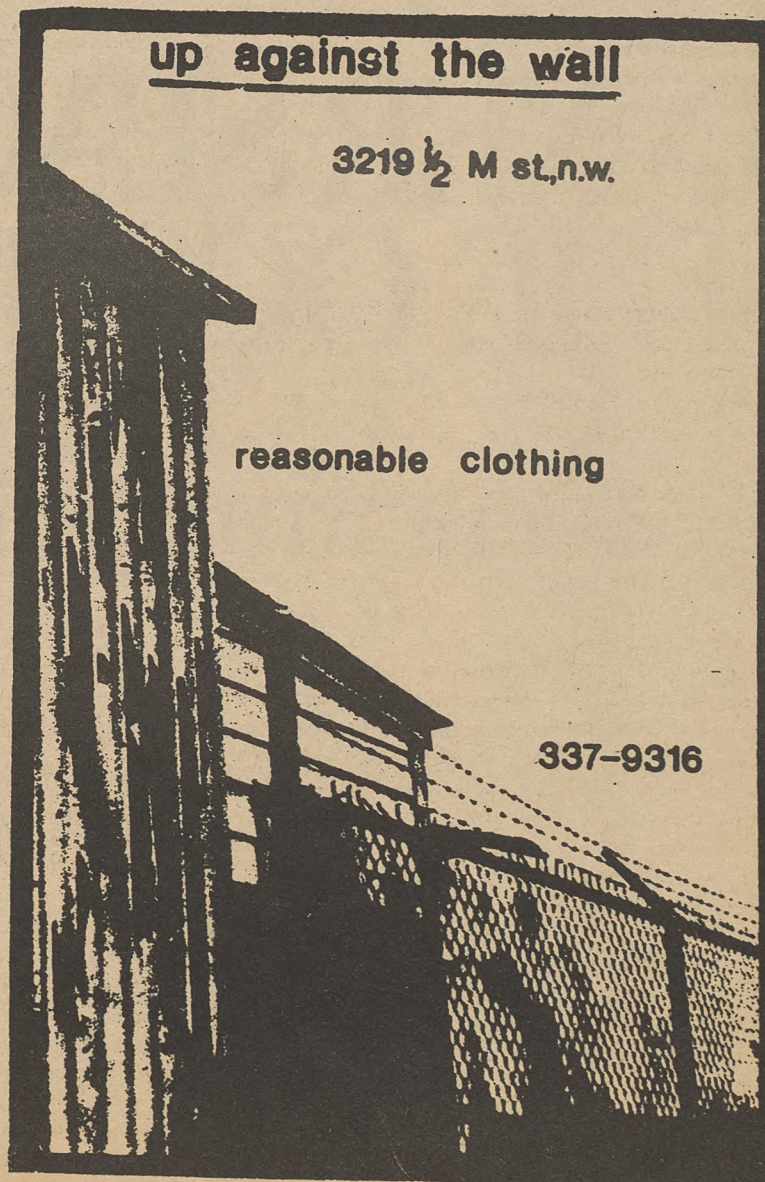
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JOURNEY INTO INNER SPACE: THE OCCULT DIALOGUE WITH A FRIEND

This is a three-part feature by Michael Joseph. It first appeared in **FRIENDS**.

How did it all start?

A close friend of mine was dying of cancer, fast, and I happened to meet someone who said, "I know this woman who has just healed a friend of mine, why don't you get in touch with her?" So I did. The healer said yes she'd come along to the hospital and do her thing. She did, three times in all, and the cancer receded. The doctors took X-rays and found that it had completely vanished. That was the first mind-opener.

No. Burnt out as if by a laser beam. I must admit that at that particular time — four years ago I'd come to the conclusion that a God who never showed his face probably didn't exist at all. But now I had concrete evidence of something very mysterious, something outside the scope of material laws.

A few days later the healer, Lilian, said would I like to come and see a medium? I said yes, of course, fine, why not? I thought of a medium as a kind of ex-actress in chiffon and earrings who gave "messages" from dear-departed Aunt Vi and Uncle Percy. So we went along to this house in north ten and all sat down, and the medium — a comfortable, unpretentious woman — asked if she could borrow something of mine. I handed her my watch. For some seconds she handled it — to get some sort of impression about its owner, I supposed — then suddenly she sat back and a change came over her face and she went into a trance.

Soon she started speaking. It wasn't her voice, it was another, brisker rhythm altogether, the voice of her own 'guide', Sister Maria Theresa, who said, "Welcome, child," and went on to talk in general terms, explaining her present life, throwing light on mine. Then she said, "I must go now, child, a friend of yours wants to speak to you."

The medium's face seemed to change shape slightly, she took a deep breath, let it out slowly, and now I heard a man's voice. He introduced himself as Shah, a Persian philosopher, and said he'd be taking an interest in my welfare from now on. He gave me some advice about the people I was mixing with and the rate I was living, and gave me a few warnings and one or two mild reproaches and a lot of encouragement. Then he withdrew, and a third voice came from the medium's mouth. I knew who this one was before he told me — an Egyptian doctor I'd known some years before, who had a practice in Devonshire Street. I said, "Hello, Darius," and he said rather sternly, "Yes, it is Darius. You have been overdoing things. Don't stay up all hours of the night, nothing is worth it." He went on to say that later that year I'd have to choose between three sets of people (I did) and he'd help me with the

decision (he did). He too gave me some practical advice, said he'd help with my future work. And then he withdrew and Sister Maria came back, said goodbye, we shall be meeting again, and that was the end of the session.

Did the medium know what had been said?
No. She was quite surprised. Usually only Sister Maria spoke through her. So there I sat with the voices of three different people ringing in my ears, three people from another dimension who knew about my life and what I was doing. I'd had no idea they existed, and yet they were all interested in my welfare and knew what my plans were. Their advice was concrete, practical, down-to-earth, none of your airy-fairy stuff. And that was mind-opener number two.

Do I have any guides?
Everyone does. Probably one or two members of your family who have passed on, guides who help with your occupation, what you do, and others concerned with your life as a whole.

You often hear about Red Indian or Zulu guides. Why is this?
These races, and most outlying tribal peoples, are very psychic, living close to nature, away from the cluttered wavelengths of modern city life. Their medicine men are noted for their control of natural forces, including healing without surgery, but like most other human beings they're not above using their powers for evil as well as good.

Who are your guides?
Shah, Darius the doctor, George Bernard Shaw who helps with the writing, a Dr. Chang who helps me with design. All of Lilian's guides lend a hand from time to time, and so does her husband, whose hand I often feel on my shoulder or forehead. And there are others — friends, relatives, Alma.

Quite a collection.
No more than most. One thing that stops us accepting that there's life and people on other planes of existence, in the invisible world as occultists call it, is that most of us are unwilling to admit we're being helped by anybody. We prefer to believe that our moments of inspiration or intuition or *genius*! are our own.

Quite a collection.
I've spoken to a lot of people about this, I spoke to a Beate about his guides, but he seemed to think of them as abstract and not actual living beings who might be glad of an occasional hello or thank-you. It's a pity, really, because they are only too glad to help — they're waiting for us to tune in. Usually they help without any prompting at all. Sometimes they even leave a present, or apport, behind — not as proof of their identity but just out of affection. **Whaat??**

Yes, it takes some believing.

What kind of present?

Can be anything. It's often a flower, or a gold coin.

How do they physically get to you?
They simply materialise. You find a flower, or whatever, lying on a table. **Have you ever had an...?**
Apport? Yes, once. Anyway, some days later Lilian told me a friend of hers, an occult master, would like to see me. I said what on earth is an occult master? And she said perhaps you'd better come and find out! So along I went, and met this amazing man — a human computer, but humorous, real, not at all cold or remote. He explained that a Master must be able to answer any and every question, and he did — where necessary breaking things down into understandable terms of molecular structure, wavelength, magnetic force. From him I began to learn — I'd already had some proof with the medium! — of the existence of the spirit worlds, each one as real to the people who inhabit it as this world is to us. And of the various grades or ranks, right up to the Archangels, the senior members of the administration, and beyond them to God Himself.

What does God look like?
I don't know that human equipment, human eyes or senses, are capable of seeing Him, or whether if He showed Himself we could take it. The archangels were so dazzling that the prophets they visited — Muhammad, Jeremiah, Solomon, Buddha, Moses, Jacob — had to shelter their eyes from the radiance. By comparison, God would be so blinding that we couldn't see Him. He can materialise if He wants to, in human form or a form that spirit people can see, but few see Him. It's a very rare privilege.

Did you say the occult master answered every question you asked him?
Yes. To answer questions outside his own field, he consulted specialists.

Other people in the room?
No. He was in touch with his guides and attached telepathically without having to go into a trance. As you can imagine, I emerged from this first session with him in my head.

I decided I'd better do some research of my own. I began asking why don't people know more about the occult? And I found out. The Church, the Inquisition, science, superstition, quackery, rationalism, philosophy, education — the whole way the system is run would discourage anyone making these sort of enquiries.

It's now fashionable to believe in man as the supreme, the ultimate product of a blind process of evolution. A tempting theory, because it puts us on top of the universal heap — but anyone who does a bit of research quickly tosses

it aside. Of course we have evolved: we return time and time again to learn, but our lives are not blind alleys, they're part of a vast interlocking pattern in which time, as we know it, has no meaning. One of the first discoveries made by occult students is that the physical universe is the sediment at the bottom of the glass, so to speak. When we die, or rather return to the world of spirit, we have to review our lives on the Akashic Record. We are our own judge, and there are no critics as severe as ourselves when we're confronted with our recent performance on the physical plane! **We do reincarnate, then?** Until we've evolved to such a pitch that we have nothing more to learn of material life. We then become permanent members of the world of spirit, maybe becoming guides ourselves.

Why don't we remember our life in the spirit world, when we return here?
Our life here compares pretty terribly with existence on a wavelength where there is no war, poverty, hardship, no incessant pressures or insatiable appetites, so we incarnate with the memory of that life temporarily blotted out.

How often do we reincarnate?
It varies enormously. If a person has what he wants to finish, he can return almost immediately.

Sometimes centuries so by.
Can we choose when and where to come back?

Only if we have special work to do. Most of us don't have the choice, we have so much to learn, so far to go. We must all undergo the widest range of experience and conditions.

If we're rich or powerful in one incarnation, the odds are we'll be poor or menial in the next. The first shall be last... Sometimes we incarnate as a man, at other times as a woman — so as to learn from every viewpoint.

How can you find out who you were in previous incarnations?
The memory of all our past lives is locked in our subconscious. Specialists can find out for you, and so can deep hypnosis or deep meditation. Or you can simply ask your guides.

Do you know any of yours?
Four. The last was in America at the time of Lincoln, the three before that were in France, the Middle East and in Egypt, where I was apparently a slave.

Why do we have to incarnate in the first place? Why don't we do it all in the spirit world?
We can learn faster in these conditions

than on the higher planes. There are negative conditions on earth to test our resilience. Only by going through fire can we be tempered. **You said fire. What about hell?** An invention of the Church to frighten people into behaving — and remaining paid-up members of the Church. The only hell is the one we create ourselves. When not very highly evolved people die, wanting no more than the life they've had here, they often remain earthbound instead of returning to the higher world. Some of these souls get trapped in the lower conditions, even within the earth's crust where there is flame and molten rock. Hell is perhaps a subconscious memory of that.

And on the lower astral planes there are thought-forms — elemental and monstrous shapes created by the power of our own thought — and these might well be the demons that have crept into our mythology and art. Certainly the hell we imagine, with demons dancing about with red hot flaming forks, is a fiction — I'm glad to say!

So anyone can lead any kind of a life and get away with it?
No way. Karma sees to that.

What's Karma?
The law of Inevitable Consequence, the law of retribution, of cause and effect. If we do good, it comes back to us, we progress. If we do evil, if we do violence or murder, if we're jealous, if we steal, whatever it is, we're creating an overdraft which must be paid, now or later. "An eye for an eye" doesn't mean we should go revenge-getting: Karma looks after all these things for us. If it's any comfort (it shouldn't be) we learn that whoever hurts us will get it all back in time.

This law doesn't only work at a personal level: you notice whole families shattered by tragedy, and you can be sure this is a family karma. It also operates at the tribal and national level: a nation that has for instance been practising black magic in one century is annihilated by a dictator in the next. And empires: the ones that were carved out of bloodshed, collapsed in bloodshed; those built on trade and exploitation, collapsed in trade and exploitation.

If Karma was generally understood, wouldn't war stop?
In most eastern nations, the pacific nations, there is less ruthlessness, materialism and war because Karma is accepted as a reality, not as some vague and mystical flight of fancy. Imagine trying to persuade the Pentagon or

the Kremlin or Mao about karma! They'd lock you up. But just picture the colossal load of retribution the members of the nuclear club, the Bang Gang, are heaping on their heads. If they recognised Karma, understood that this is the greatest weapon, the ultimate deterrent, war would be obsolete overnight. Within hours, Mao would be having drinks with Nixon and Kosygin and we could all go home. But it's a bit late for that.

Late? Why?
All the indications, the prophecies of the Bible and the great astrologers, and the geophysical facts of the earth's crust point towards the fact that we are approaching the end of a World Age.

What evidence is there for this?
There are clues in the New and Old Testaments; even rival biblical organisations agree on the timing; the great astronomers point towards it; recent surveys have pinpointed major faults in the earth's crust — beneath the Atlantic and Pacific oceans; my occult master has referred to it; and it's not for no reason that various groups of people in America and elsewhere have been preparing themselves for earthquakes and floods.

When will it happen?
Before the end of a century we'll be watching nature and man at their most ferocious. Whenever a World Age comes to an end, it always seems to be at a time when the human race is becoming destructive on a global scale. There is concrete evidence hidden in Tibet that at the time of Atlantis, scientists developed atomic weapons, and they were not the first: this is at least the third time that nuclear hardware has been developed by the human race.

When did the last World Age come to an end?
At the time of Noah and the Flood. The handful of survivors at the end of these Ages are left with only a race memory of what has been before.

All evidence of civilisation — cities, roads, transport, technology — is buried, so thorough is the upheaval.

What proof is there of destruction and change on such a scale?
The marine fossils found buried in the highest peaks of the Himalayas prove that at one time those mountains almost five miles high were at sea level or below. And in the Arctic, scientists putting down cores or deep drills have been coming up with tropical vegetation and animal life: quick-frozen tigers, ferns and

flowers which show that this part of the world was once warm and sunny before something caused it to freeze almost instantly. Research has been made into legends and mythologies of all the older races, and the Flood is recorded in all of them. In the legends of ancient Egypt, Greece, Mexico and Greenland, and in the folk history of the Incas, the Red Indians and the Aborigines is an identical description of a time when the sun, having been rising in the west and setting in the east, suddenly stood still, and after a period of typhoons, floods and darkness, light returned — and the sun was seen to be rising in the east and setting in the west. The scientific explanation for this isn't hard to find.

To return to the guides: if everyone has guides and they are so helpful, why don't people find out who theirs are?
First, do you believe that spirit worlds and people exist? Second, can you find a good medium who is able to bring through not her own guides but yours? And third, do you know beyond question the person who came through and spoke to you?

Unfortunately what often happens with inferior mediums — and there are plenty of those — is that the spirits coming through are not guides at all, they're what are called elementals, a lower kind of spirit entity: the kind that thrive on ouija-board, planchette and hand-holding seances. **Are our guides with us all the time?**
They can and do watch over us, but one of the spiritual laws is not to invade a person's privacy: so they'd never lurk or spy on you. In any case they have their own life and work to attend to, they can't always be on tap.

If you sit and concentrate you can bring them to you without the help of a medium. If you get a momentary feeling of coldness in a room where there are no possible sources of draught or stray currents of air, you can be sure one of your guides is present. Sometimes they actually speak to you — clairaudience is the fancy name for hearing them when they do.

But this is a junior league stuff compared with the kind of thing a sense medium can do.

Sense medium?
Lilian, the healer, is also a sense medium: she can go out and look at the evening sky and say, "There's going to be an earthquake tomorrow," and sure enough in the next morning's papers there's news of an earthquake in the Middle East. She once 'phoned me and said, "Last night I saw fire in an American city, as tall as the

buildings," and next day we read about the gas explosion in New York. A friend of mine was filming in Sicily and Lilian said, "Peter's in danger and I'm a bit worried." But she thought he'd be all right. Later Peter told us he was shooting a scene in which he had to drive a cart and a pair of horses down a steep hill towards a bridge where the camera and crew were standing. Just before the shot was filmed, he heard Lilian's voice and he had a strong premonition of danger, so he put his feet up on a wooden ramp where they shouldn't have been, ready to jump if need be. Sure enough, as he was driving the cart down the hill, the horses bolted and Peter leapt free just in time, and the cart crashed into the bridge.

Lilian also gets forewarning of world events: when the Arab-Israel war broke out she told us all it would end in six days and Israel would win. We said she must be out of her oracular nose. Six days? And Israel win? And one morning she told her husband that during the night she had 'seen' a black mountain coming down on children. Two days went by, then Aberfan hit the headlines. **What effect has all this had on you?**
Things begin to reverberate in your mind — every door you open leads to another five. Things that had always puzzled you begin to explain themselves. There's a light flickering in the long corridor leading to your subconscious. At last you're beginning to move.

There are two sides to everything — what we usually describe as positive negative, or, to be more subjective, good or bad. The Universes and everything in them are based on this principle of interdependent opposites — the Yin and the Yang.

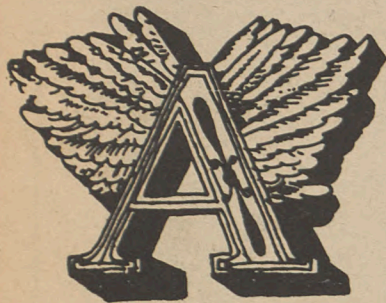
VOTE NOW!

Christ low respect order friend peace giving healing learning building faith Spiritualism white magic angel	Satan hatred indifference contempt chaos enemy war taking harming ignorance destroying scepticism necromancy black magic demon
health hygiene abundance activity evolution	disease pollution famine stagnation deterioration



JOURNEY INTO INNER SPACE: THE OCCULT A-Z

14



Akashic Record Everything that has happened on this earth still exists in vibration form. The Akashic Record is the indestructible recording of the entire history of the world, the sum total of human experience.

Some adepts, mediums and quite ordinary persons can consult this record for information.

Angel A non-human spirit with certain knowledge; a messenger. (Angels have always been represented as having wings — only because we couldn't imagine how else they could travel such distances and speeds!)

Archangel A non-human spirit with certain specialised knowledge in a key position of administration.

Astral Body A replica of our physical body, made of subtler material.

Astral Planes Three introductory conditions or planes of existence leading to the first Heaven.

Astral Travel Conscious spirit projection during sleep to any part of the world and to some spirit worlds.

Most people travel astrally in their sleep, some frequently, others less so.

Astrology The ancient science of the stars, of which astronomy is a comparatively recent by-product. For centuries astrologers have made long-range predictions of startling accuracy.

Aura The multi-coloured protective radiation surrounding the body, visible to clairvoyants (and some animals). The colours of the aura give a precise moment-by-moment indication of one's mind and body.

The medical lamas of Tibet attribute accurate diagnosis of physical and mental disorders to 'reading' of the human aura, and anticipate the time when doctors in the West will adopt this practice.

Avatar A supreme power descending from a higher plane in human guise, to give a message to humanity or change the course of a nation or nations.



Bhagavad Gita or Song of God

An epic, prophetic poem and exposition of Vedanta philosophy in which, before a battle, Krishna explains life and the working of the Universe to Arjuna, a young warrior prince. One of the great religious documents of the world.

Birth At birth, all knowledge of our recent life in the spirit world, and all knowledge of our previous incarnations, are locked away in the subconscious part of our brain, where only occult training can unlock them.

Black Magic Tampering with or knowingly using the destructive powers of unbalanced force for one's own ends.

A warning: these destructive forces invariably backfire onto the person who invokes them — or on the people attached to him.

Body The temporary physical cloak of our spirit, which we discard when it wears out.

Buddhism Not strictly a religion, but a way of life based on the Four Noble Truths, the last of which is itself divided into eight, the NOBLE EIGHTFOLD PATH:

1. Right Understanding
2. Right Mindedness
3. Right Speech
4. Right Action
5. Right Livelihood
6. Right Effort
7. Right Memory
8. Right Contemplation

Buddhism was founded some five centuries before Christ by Gautama, a young Hindu prince who escaped from his father's palace one day and for the first time came across old age, sickness, death and renunciation (a serene wandering monk). Gautama renounced his own family, wife and son, and set out alone to find the answer to the riddle of life.

Years later, having tried and rejected various ways, including yoga, extreme mortification and fasting, Gautama sat under a Bodhi tree, resolving not to move again until he understood All. After a day and a night, the light came to him and he knew. He became the 'Buddha', the Enlightened One, and began to proclaim the Four Noble Truths, the Dharma (the Middle Way between extremes) and the Noble Eightfold Path.



Christ The presence form to mankind of the supreme power of God.

Christendom The fungus spreading through Christendom and rotting the fabric of its churches, has many names. Some of them are: *discrimination* (if you're not in, you're Out); *terrorism* (learn — or burn); *distortion*

(who isn't sickened by those near-cathedrals that squat at the edge of impoverished Catholic villages?); *monopoly* (the Vatican is not the sole concessionaire of the Kingdom of Heaven, the clergy are not its licensed ticket agents, the confession booth certainly isn't the only advance booking office); and *graft* (no amount of incense or piety can disguise the odour of big business and power politics that permeates the established Church).

Our sympathy must go to all those members of the clergy — dedicated servants of God and their fellow men — who find themselves trapped in these corrupt systems.

Christianity A religion, or way of life, founded by a man whose real identity has been obscured and whose teachings have been buried beneath the machinery of the Church.

Clairaudience The ability to hear voices and sounds on a spiritual wavelength.

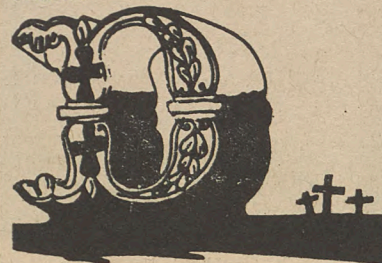
Clairvoyance The ability to see the so-called invisible.

Concentration Exclusive mental devotion to a given subject or object. This can be the first stage of meditation.

Confidence The confident man (or tribe or society or religion or generation or race) doesn't need to attack, dominate, outmanoeuvre, suppress, exploit, undermine or envy anyone. (Obvious? Alright, then why . . . ?)

Creation It takes a *mind* to convert a heap of bricks into a house, a pile of papers into a filing system. It also took a *mind* to create the miniature solar systems we call atoms, to devise the subtle interrelation of planets within each system, the precise architectural laws obeyed by crystals, the orderly cycle of the seasons, the rhythms of death and rebirth, the measured heart-beat of the Universe.

No scientist understands what is life — and yet while pleading ignorance of the inmost secrets of Creation, modern science denies Creation a Creator.



Death Rebirth into the permanent spirit world.

Demigod A human person with impressive qualities derived from conscious or unconscious association with a spirit intellect of high quality.

Doorkeeper A highly-trained spirit whose duty it is to protect a medium, or a sleeping person, from unwanted influences or entities.

Dreams Thought creations, good, bad and indifferent, used by the individual to satisfy a definite need. Or the memory of astral travel.

Nightmares are an excursion into the lower astral planes where chaotic thought-forms exist.



Evil The forces of unbalance whose purpose is to disrupt established conditions and harmonious vibrations.

Evolution We are all attending the university (there are other names for it!) called Earth, and are all at different stages of evolution — some of us moving, slowly, painfully towards greater tolerance and understanding, others of us vegetating, moving neither forward nor backward, and still others of us, aided by ignorance, selfishness, violence or unconcern, sliding inexorably back, stockpiling a debt, or personal Karma, that we ourselves or our unfortunate children will have to settle in full.

The giving and forgiving man is abused, told he cannot expect to survive if he defies the laws of the jungle within him, instincts of the jungle within him. But perhaps man will only survive if he does defy those laws, those instincts. Perhaps that is the only purpose of his existence."

Extra-Sensory Perception The understanding and awareness of

people and events beyond the speed of sound and light.

Previous races on this planet were clairvoyant, telepathic and consciously travelled the astral planes. The present, primarily Aryan, race is characterised by a concrete, materialist, 'scientific' mind.



Faith Faith begins where action, intellect and emotion can go no further. It opens up new avenues of possibility and adventure, reveals new horizons.

Faith is an open door, scepticism a closed one.

Fashion When fashion leaves the business of skirt-lengths and creeps into the world of *ideas*, it is at its most dangerous and destructive — gobbling up universal themes like 'peace', 'love', 'Christ', 'meditation', and spitting them out like pips, a month or two later



Ghosts 1. The personality of a living person which materialises elsewhere. 2. Thought creations sometimes seen by sensitive people. 3. A spirit placed in a condition commensurate with his own past actions, until he has cleared up the conditions he created. 4. The astral body of a recently dead person, visible to closely-attached or sensitive people.

God The All-powerful, All-aware, All-wise magnetic force of Supreme Power.

Guide A highly trained spirit, incarnate or discarnate, who advises and helps the person or persons appointed to him.

Guru (Sanskrit) He who dispels the darkness of ignorance; a higher mind; one who has realised God; one who has conquered his senses; teacher; healer. Thrice blessed is the country that gives birth to a Guru.



Heaven The spirit worlds stretch away light years throughout the entire Universe, each world perfect to those who can appreciate its splendour. It is on the reality of the invisible worlds that the material Universe is based.

Heaven is a plane and condition that actually exists. It is composed of supreme conditioned magnetic power and is the operational base of God. There are other heavens of lesser magnetic vibrations, the "many mansions" referred to by Christ, that are stations on the way to the supreme Heaven.

Hell A temporary condition in which a soul is trapped in warring magnetic vibrations near warring conditions on earth. The soul is eventually released by the efforts of dedicated spirits.

Hinduism A more ancient and occult religion than Buddhism, Islam and Christianity. Where the latter concentrate on human conduct, spiritual development and reverence for the Creator, Hinduism is a system intended to train people into a knowledge of the invisible world. Hindu worship is individual, in

contrast to the congregational religions. The Hindu philosophies seek liberation from the miseries of birth and death and rebirth.

The primary Hindu religion is Vedism, the worship of Nature expressed by the Vedas, or Hindu bible. Then Brahmanism: Brahm the One God whose manifestations are Brahma the Creator, Vishnu the Preserver (the last three of whose incarnations are said to be Rama, Krishna and Buddha) and Shiva the Destroyer and Reproducer.

From Brahmanism has sprung the modern Hinduism with its many sects and deities — a complex religion in which lofty ideals and origins co-exist with idolatry and superstition.

Holy Spirit The power of God in action as a titanic force, or as a gentle comforting presence.

Hypnotism Imposing one's thought power on a willing or unwilling subject.



Inquisition The savagery of the Inquisition drove occultism underground. Embittered and defiant, many occultists turned their attention to the darker arts and rituals, and an epidemic of black magic swept through Europe.

Intuition One flash of intuition is worth an hour of heavy thinking. (That "flash of intuition" is probably one of your Guides talking. . .)

Islam (Surrender to God's Will)

Founder Muhammad, born A.D. 570 in Mecca, the orphaned son of a trading family. When he was forty, Muhammad went into the mountains and the Archangel Gabriel appeared, hailing him as the Apostle of God. Muhammad began to preach and slowly, against pagan opposition, Islam started to spread. The use of armed force to disseminate Islam is a prime example of the Holy War, or Crusade — but Muslim teachers regard it as a war not against men but against sin.

Islam A way of life, or of conduct, as much as a religion. Practised throughout Arabia, in Turkey, Africa, Pakistan, China and elsewhere.

The major principles are: 1. belief in the Oneness of God and that Muhammad is his prophet. 2. observance of prayers, in a specified manner, five times a day.

3. charity — in both the narrow and the wider sense of the word. 4. the necessity, if physically possible, of a pilgrimage to Mecca at least once during one's lifetime.

5. observance of Rhamadan — a period of thirty days during which Muslims fast from sunrise to sunset.

The Quran The Holy Book of Islam. It is believed to be the direct and complete message of God to man, and was delivered to Muhammad and written down during his lifetime. Many Muslims learn the entire Quran by heart: today such persons number thousands, or even tens of thousands.

The Quran has great reverence for Jesus mentioning his miracles and naming him Messiah, Prophet, Word, Servant and Spirit of God. It also praises the compassion and humility of Christians, but deplores their division into sects and regards them as 'closest in love' to Islam.

Allah The One God. Described in the Quran as the All-powerful, All-knowing, All-forgiving, All-merciful, All-seeing, All-watching, All-healing, All-solving, All-bestowing, All-sustaining. (These are only ten of the ninety-nine definitions!)

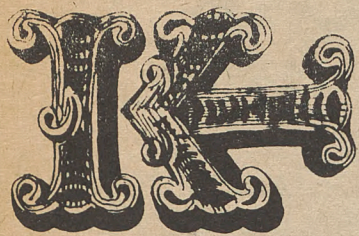
Islam lays great emphasis on a strong personal STD relationship (i.e. no 'operators') with the Creator. No official administrators, priests or hierarchy: direct — through the Quran — to Allah!



Jesus Son of Man, the last and greatest prophet to Israel. Master of White Magic. Supreme Yogi. Instrument of the Presence Form, the Son of God.

Judaism The ancient religion of the Jews. Believed to have started as the cult of a Bedouin tribe, Judaism has known idolatry, necromancy, blood-offering, war, captivity, deliverance, revival, respect of family, devotion to tribe, prophecy, worship of One God, rejection of Christ, exile, martyrdom, rebellion, dispersal.

More than most, a religion wearing the scorch-marks of destiny.



Karma One's own created destiny. "...and suddenly you catch sight of some poor mindless thug, or a cripple or a defective, and you find yourself thinking of the long road that lies ahead of him. How can you not care, not want to share a part of what is yours, lift him up, set him on his way?"

When soldiers and civilians die in their millions during war, they are paying off some of their own debt, part of their nation's karmic debt, and sometimes their families' destiny. From time to time, a highly-evolved person will take on himself some of the karma of a nation or group of nations, in an effort to speed up the countries' evolution. Joan of Arc, Gandhi and John Kennedy are recent examples.

Jesus, Son of Man, was crucified for the evil-doing of Israel. Christ, Son of God, was crucified for the evil-doing of the entire world, and to "transmute the magnetic vibrations built up by the forces of unbalance, and the presence of hostile observers from another galaxy."



Levitation An occult practice accomplished by a special method of breathing which raises the frequency of the body's molecular oscillation until one can float weightlessly.

A similar practice is that of Tibetan, Aborigine and other adepts who can control the weight of their bodies at will, and travel great distances and speeds in a semi-trance. It was by this method that Jesus, a past-master of the Occult, walked on the water.

Lobsang Rampa It would be difficult to read the books of Dr. T. Lobsang Rampa and remain unmoved, unexcited, and undetermined to press on into Inner Space oneself. . . .



Magic Knowledge of how the spirit world is administered; co-operating with higher spirits in this administration, and using one's knowledge to help at all levels.

Magnetism Magnetism is an inexplicable force of attraction and repulsion to which we owe the stability of the earth on its axis and the generation of electricity, without which we would have no lighting, telephone, television, telegraph or radio.

The earth's magnetic field deflects many of the primary cosmic rays which bombard the earth's atmosphere from all directions. Scientists warn that if this magnetic field was disturbed or weakened — even momentarily — humanity would be exposed to a lethal concentration of cosmic radiation.

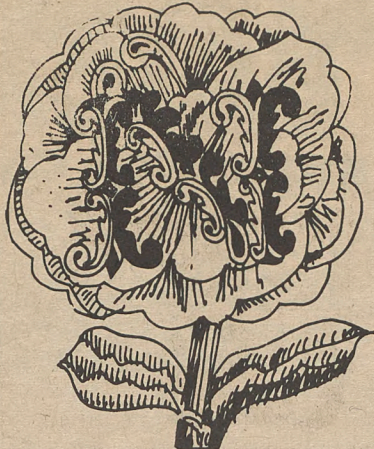
Mantra An eastern chant or prayer, which when repeated at the correct pitch sets up a vibration to attract, strengthen, enhance or reduce a given condition. (Find an instructor: an untrained person repeating mantras is a child at the controls of a Superjet.)

Meditation The art of considering a subject in all its aspects; a path to self-discovery and a knowledge of the nature of the Universe. Some of the rewards of correct meditation are control of the body and the emotions,

telepathy, clairvoyance, and access to the Akashic Record, on which are all our previous incarnations.

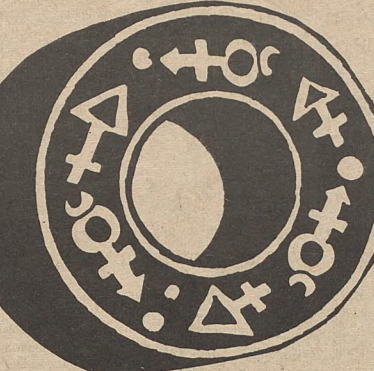
Medium The medium is the messenger, as McLuhan might have said. More precisely, a person equipped with the qualifications to contact the inhabitants of the spirit world.

Miracles Miracles are everyday acts performed by occult masters using their highly-developed gifts.



Nature The Life Force; the power underlying all the phenomena of the material world.

Nirvana The end of craving, resentment and desire; liberation from the demands of the flesh. The bliss resulting from these.



Occult Knowledge of the secret, wisdom by which the Universe and the Spirit Worlds are run.



Pineal Gland The receiving and transmitting station for telepathic messages. A small cone-shaped gland located behind the third ventricle of the brain.

Prayer Telepathic contact with the Supreme Power or his aides, by devotion or concentration.

Precognition Inner knowledge of coming conditions or events.

Prediction Announcement of these forthcoming conditions or events.

Premonition Awareness of coming conditions, by psychic means.

Prophecy Inspired knowledge of important matters or events.

1. **Religious** At intervals, God sends a messenger to speak to a chosen man, or Prophet, who passes on the Word to his nation or a group of nations. In each case the Word is the same, but is delivered in the Prophet's own language, and in a form that can be understood by the nation(s) concerned. In this way all the religions were founded, and despite their differences of canon, ritual and worship, they are of course identical. . . .

2. **Historical** Such men as Daniel, Isaiah, Jeremiah and Ezekiel received direct messages from God relating to future events of historical importance.

3. **Astrological** Tycho Brahe, Kepler, Nostradamus, Isaac Newton and other great astronomers all produced accurate prophecies based on the ancient science of astrology.

4. The indications (Biblical, astrological, prophetic, geophysical) are that we're approaching the end of another World Age, what the Hindu calendar calls the Age of Kali, or destruction, an era of wholesale human delinquency and delusion. And that before a century is out and the Millennium begins, we'll witness one of those global convulsions compared with which even nuclear war is a game of fireworks.

"Owing to lack of interest, tomorrow has been cancelled."

Signed: GOD.
(announcement chalked on a wall in the Edgware Road underground station.)

Psychic A person who is aware of conditions and persons on a frequency beyond the speed of sound or light.

Psychometry A clumsy word (rhyming with geometry) for the rarefied ability to gain impressions from a physical object, either about its owner or the history of the object itself.

Purgatory A temporary condition on one of the spirit planes-attached to the material world, where a human spirit pauses to purge regrets and determines to rectify its ways either by reincarnation or influence from the spirit world on the unhappy conditions it was responsible for.



Reincarnation The re-entry of one's soul into successive material bodies, for the purpose of learning. (The most casual study of reincarnation will show that in most of us there are pronounced characteristics and talents which owe nothing to heredity, environment or experience. . . .)

Anyone can learn about his previous incarnations if he knows where to look, whom to ask.

Religion The conscious effort of mankind to communicate with forces and worlds subconsciously remembered; the codes of behaviour, the patterns of worship resulting from this.

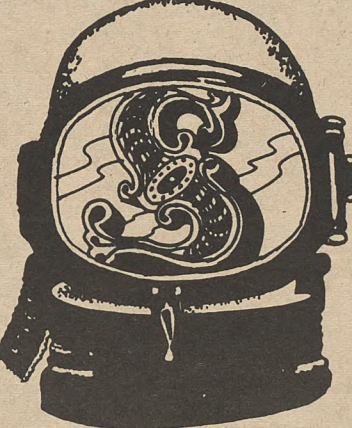
Compare the Ten Commandments with Buddhism's Noble Eightfold Path and the principles of Islam and discover that the force behind these great religions is one; they are the same message delivered to different races.

Like Jesus himself, the Lords of Wisdom of the east (Buddha, Krishna and Muhammad) were at the beginning of their ministries overshadowed by the Christ, the presence form of God, to dispense wisdom to those who could appreciate it.

The Resurrection The visible life story of the Son of Man being finished, Jesus' body in the tomb was simply evaporated: the atoms of the material body changing their wavelength. The appearance of Christ Jesus after death.

The astral body of the Son of Man was temporarily clothed with atoms so that he might become visible to human eyes.

The Ascension: The earthly mission being accomplished, Christ Jesus dissolved the material atoms covering his astral body.



Sainthood The long and tedious business of canonisation — literally years of research and investigation, hundredweights of written evidence, endless submissions, councils, examinations, committees, think-ins — before some worthy soul is declared a Saint, is unfortunate and misleading, as it tends to separate us from unselfish behaviour, to persuade us there is something mysterious about actions which any eastern holy man would think of as part of his everyday duty, and to indicate standards which the rest of us couldn't possibly aspire to.

Even more unfortunate is the fact that canonisation has been used as an insidious weapon by the Church — a cornering of the market in spiritual excellence, with the occasional Vatican-tested soul being granted the Seal of Approval.

Truth is, there are more real saints alive today than the Church could ever cater for. There always have been and there always will be.

Satan The manifestation in human — or near-human — form of the forces of unbalance. (To help us understand them better, we usually think of God and Satan as individuals rather than the pervasive forces they really are.)

Science A dictionary definition — "Knowledge, investigation or study of observed material facts" (author's italics).

Sleep The periodical suspension of conscious animation necessary to

revitalise the body and re-energise the spirit.

Soul The spirit body of our present incarnation through which the Individual (or Overself) expresses itself.

Space Travel When we learn how to harness the magnetic force connecting the earth to the other planets in the solar system, our physical exploration of space will really begin. Heavy fuel-tanks will be obsolete, our spacecraft will move at speeds now inconceivable — using the unlimited invisible power that interlocks the Universe. (Our progress into inner space has a lot in common with this, too.)

Spiritual Healing This is achieved by knowingly or unknowingly contacting the limitless perfect energy of the Supreme Power.

Spiritualism Another clumsy word, for the practice of contacting spirit persons through a medium. Spiritualism as a whole has suffered from the antics of frauds, freaks, thrill-seekers, wizards and hysterics. When knowledge of the other dimensions, or invisible worlds is generally known, and its inhabitants can be photographed or otherwise recorded by equipment yet to be developed (come on, Massachusetts Institute of Technology — do your stuff) two-way traffic will become commonplace and the term 'spiritualism' will happily disappear.

Subconscious The little-known, little-used storehouse of the brain. Approximately, the subconscious is a library, and the conscious is the librarian. Who is always locking himself out.

Suicide There is no short-cut to the spirit world other than at the pre-ordained time. Either the suicide reincarnates immediately as a child and 'serves' the rest of his allotted time, or his spirit is isolated in the lower astral planes for the same period.

Superstition Misdirected, misunderstood or misremembered occult lore. (But who will say where fear ends and faith begins. . . .?)



Technology Technology serves man, and also accurately reflects his nature: the destructive uses of science are advancing, blindly, faster than their creative counterparts.

All the king's horses — education, medicine, science, industry, welfare, organised religion and technology itself — seem to be losing the battle against overpopulation, famine, inequality, fear, violence and war.

It follows that our survival lies not in the acceleration of technology but in the intelligent reconciliation of the laws of the physical world with the laws of life itself; and it is into the latter that so little research is being made.

Telepathy Contact between incarnate and/or discarnate minds, by thought waves.

Theosophy A way of life based on the secret teachings of the Hindu Vedas and Vedanta. The Theosophical Society was founded in New York in 1875 by a Russian, Madame Blavatsky.

Thought-Forms Thoughts are living things. Thought builds cities, commits murder, dominates mankind.

Thought-forms projected by Egyptian priests protect the secrets of the Pyramids. No-one who has walked past a silent, hostile group of people could doubt the existence of thought-forms.

Trance A change of mental wavelength, either to enhance extra-sensory perception or to permit a spirit person to overshadow oneself temporarily, for some specific reason.

Truth Truth is a many-splendoured thing. There are various sources of Occult information to be found under different symbols in many nations. An instructor can only impart this wisdom if we are capable of receiving it.

"Many are called, few are chosen."

Turn On This expression has got a bit shop-soiled in recent times, mainly because its users misguidedly believe they need fuel for take-off.

Ignore all that: chuck away the artificial aids, tune in to the Voice of the Silence, and eventually you will hear it.

Everyone is a medium.



Virgin Mary The instrument of the supreme Nature power, the Intelligence of nature worshipped under different names throughout history.



Witchcraft White witchcraft is the secret knowledge used by white witches and wizards for the aid and comfort of mankind.

Words Words are crude signposts pointing the way.



Yoga A science or practice enabling one to go beyond the limitations of everyday consciousness or awareness and to achieve a state of serenity. A path towards higher evolution, spiritual growth. What the average man achieves during many incarnations, the Yogi tries to achieve in a few.



Zen Zen Buddhism is a path leading to release from the ties of the material world; a method of preparing oneself for sublime intuition.

To its many followers, Zen is the Life, the Truth, the Way.

QUESTIONS

Two words in your ear:

1. If you find this or that book a bit technical or overstated, or understated — keep going, let the overall message filter through into your subconscious. Don't expect the truth from any one book — look for a truth.
2. Good luck on your own journey into Inner Space. Remember, you'll have to train for it, work for it, wait for it — ask any astronaut, aeronaut, architect or archaeologist!

Journey Into Inner Space has been an attempt to give you a simple re-introduction to a subject often distorted and misunderstood. If you have any unanswered questions, send them to:

Friends (OO)
305 Portobello Road
London W.10.

A panel consisting of an occult master, a medium and a spiritual healer have agreed to answer your questions. A selection of these questions and answers will appear in a later edition of *Friends*.

JOURNEY INTO INNER SPACE: THE OCCULT

A PRIVATE VIEW

The student of the occult can be forgiven for feeling that he has taken on the Himalayas with an ice-pick — and for thinking he should have brought some dynamite along.

A glance up at the first peaks isn't too promising: on one side towers Big Brother Science, telling us what and what not to believe, and on the other, Big Brother Church still trying to tell us how and when to. No wonder the middle way — the direct line between each one of us and the greater reality — is blocked.

So ruthlessly has the Church stamped on anyone with special gifts the Church has no explanation for; so relentlessly did the Establishment send out its henchmen — a prototype of the Gestapo — to hound and murder clairvoyants, healers, astrologers and other 'heretics', that today most people are frightened when they first notice their own powers of telepathy, clairvoyance or precognition. When the occult is mentioned they say, 'Oh, I leave that sort of thing well alone.' Understand. Yet these first signs of psychic power are, like puberty, perfectly normal signs that the person concerned is developing. We're only too willing to develop physically and mentally, but we're afraid to step into the one field which proves we are not mere hunks of protoplasm which our relatives bury or burn when the breath goes out of us!

But in its unholy war against the occult, the Inquisition did its work too well and the inevitable happened (poetic justice, the ultimate come-uppance): science grew up, and with a pitying backward glance at the Church said, 'Man is now self-reliant. God is a prop, a crutch for cripples. Throw it away.' Then along comes technology, the finest flower of a rational, scientific mind, and replaces religion: technology is the new religion. That it'll be the shortest-lived in all our history is beside the point.

Ironically, if science and religion resolved their imagined differences and joined forces (properly applied, they both lead to an understanding of the visible and invisible worlds) we'd enter a dazzling age of discovery. It's sad that we're far less likely to arrive willingly at this reconciliation than to be driven to it by a global catastrophe.

HIGHER WAVELENGTH

'Just as we cannot hear sounds higher than a certain pitch, we cannot see people and worlds existing on a higher wave length than our own.'

All rationalists and agnostics, some scientists and medical men and even philosophers are unwilling to face the possibility, let alone the fact, that where they leave off (that is, when they have broken *matter* down to its atomic particles and *mind*, or that small portion of the brain they understand, to its various functions) something else takes over, something else exists.

In our vanity, we believe that only what we can see/test/weigh/correlate can be so. This is the ostrich philosophy. All our 'discoveries' have been staring us in the face or waiting under our very noses. Sometimes they even have to hit us on the head. The gravity, the magnetism, the electricity, the radiation we 'discover' and later harness were all created before man existed. Despite the fact that every scientific discovery is nothing more than an admission of previous ignorance, when faced with occult matters the rational mind continues still cries, 'Prove it!'

But the point is, no-one else is going to prove anything. Certainly no medium, clairvoyant or healer worth his salt will put on a show for the curious. And the person who is

developing his latent powers — of mediumship, telepathy, clairvoyance, astral travel, healing or whatever — doesn't go around shouting about it.

Spiritual development is a voyage into the *interior*, and there are three kinds of traveller. (The unevolved person isn't ready for this journey: he is unaware of any spiritual truth and indifferent even when it is spelled out for him.) First, the *Sceptic*. A non-starter. He too will learn nothing: a brain transmitting thoughts of disbelief can't receive impressions. Second, the *Neurotic*. Another non-starter. This person goes rushing to every palmist, seer and soothsayer in the book — and emerges with a headful of conflicting stories and an empty purse.

That leaves only the *Student*. The genuine student, of any age, who wants to fill in the blanks and dispel some of his doubts, who is prepared to be cautious and discriminate, and like a mountaineer to make haste slowly. This one will find himself on a journey of no going back, a journey at once amazing and reassuring, electrifying and sobering: the Magical Mystery Tour with all the mystery removed.

'You will know the truth, and the truth will set you free.'

PAST THE BARRIER

Before we can tear aside the veils of ignorance, superstition and mystery that have for so long shrouded the higher slopes of the occult, we must first get past the barrier of manmade laws, obscure manmade philosophies, the smugness of rationalism and the staggering laziness and conceit of agnosticism. ('Hey, God, come down and show your face! Or send one of your mates to do a miracle, and then I might believe in you. 22 Ridgeley Crescent — you probably know it. I'm usually in in the evenings.')

As we set off, we should try and avoid the crackpots, the quacks and imposters who outnumber the few genuine practitioners.

A well-known trap for beginners is Prophecy by Post. Anyone who writes off for a roneo-ed horoscope or 'reading', enclosing money, should have his head read — not his palm or birth date! Any so-called occultist who operates commercially loses his powers, and anyway an accurate horoscope or 'reading' requires the skill and time of a highly-gifted specialist.

Most professional astrologers, palmists and mediums come up with a disconcerting mixture of absolute accuracy and absolute rubbish. This is little better than one's own hunches, so why pay?

All we need in our travelling bag is patience, perseverance, belief. Eventually, when we are ready, the right medium, teacher, even book comes to us, or we have a personal experience. At that moment we *know*, our senses tell us it is so, no-one can laugh us out of it.

'The Voice of the Silence.'

Occult and spiritual truths have a way of seeping through into our lives, where they are promptly labeled as fantasies, legends, myths or superstitions. The halo in religious paintings is the nimbus, part of the aura, which only clairvoyants can see. (Equipment is being developed in America to photograph the human aura.) The monsters we meet in our nightmares are the 'elementals', living thought creations that roam the lower astral planes. From these have come the fiction of a hell, encouraged by certain Churches as a means of securing loyalty, obedience — and financial support.

When our own psychic powers begin to show themselves, we

should fight back the impulse to rationalise them as dreams, hunches or intuition. Even Muhammad himself hesitated when he first saw the Light, and had to be coaxed by his wife into accepting the honour she knew was being conferred on him.

'Mankind has always been haunted by the idea of a secret door leading to the Infinite — a door through which he can escape from this life and reach out into the higher spheres. And searching, he has always looked outside himself. Yet the secret is a simple one: each man is that door, each man HAS the key.'

When this is understood, there'll be no further need for idols, totems, fetishes, heroes, superstars, instruction books, rituals or even places of worship. Meanwhile, we continue to look for the hidden door everywhere else — in mythology, on the psychiatrist's couch, under the microscope, in hallucinogens. Even on the surface of the moon.

FRIENDS IN SPACE

It has taken billions of dollars and the skills of thousands of technicians to put the first men from Earth onto the moon. And yet, seen from another perspective in our galaxy, this achievement (and the spate of self-congratulation that followed it) invites comparison with a couple of fleas hopping from a dog's left ear to his right ear then claiming they have mastered Space travel.

The first Government to come out into the open and publish its findings on so-called Unidentified Flying Objects, and to acknowledge its awareness of 'paranormal phenomena' and to set up research centres to investigate, clarify, *reveal* these things, will be doing the nation it serves, and the world as a whole, a great service. Of course, tremendous pressure would be brought to bear on any such Government by the military and the Church. Cries of 'National security!' and 'Heresy!' would go up, and all the usual horse-manure.

For centuries this planet has been watched by people from elsewhere in the galaxy. Primitive man learned agriculture from these visitors. There are people living today who have been aboard visiting spacecraft, and hundreds more have seen them on land and in the air. On May 25th, last year a parent ship and its squadron of scout craft were seen by spectators to be observing the North Weald air display. This is typical of many sightings.

The Pentagon must be dreading the first fully-witnessed, authenticated and unhush-upable landing of spacecraft on our soil. Within minutes it will be proved to the world that in terms of technology and science we are outclassed by our neighbours in this galaxy, and a lot of religious dogma will be shown up for what it is. Yet the implications of such a visit aren't as sinister as the Governments suppose: if our neighbours in the solar system had wanted to colonise this earth, they would have done so centuries ago. Indeed they might have, centuries ago.

No, the prospect is far more hopeful: the well-timed and well-placed arrival of a squadron of scout craft, in full view of a small town — but out of reach of the military — for a brief filmed and television exchange of views, might have the effect of forcing the major powers to bury their difference and unite to face 'the common enemy' — as they would presumably classify the visitors! But it's unlikely that we are going to have it so easy. This race has made its bed, and before a century is out will doubtless be lying in it. Our neighbours in the galaxy probably won't intervene. In any case, what would be their reason for stopping by?

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What do they have to learn from us? The art of war, famine, oppression and self-pollution on the grand scale?

The only attempts to unfathom the occult at national level are being taken by self-appointed scientific bodies who from time to time — and centuries late — come up with some gem of condescension: 'E.S.P. a reality!' a weighty American science journal announced six months ago in a screaming headline. Oh yes, and of course the attempts of the Soviet Government (and the American, you can be sure) to harness the occult to espionage: a project doomed to failure, as anyone tampering with the occult for destructive political purposes will bring the house down on his own head.

That leaves only the young. They are trying to unravel the mysteries, but against all the odds: despite their own clumsy experimentation, lack of guidance — and expected hostility from their elders.

'Man stands like an iceberg in the water. Twenty five percent you can see. But just for the looking there's another three-quarter waiting to be free.'

The recipe for a generation gap is a simple one: force-feed the young with an unbalanced diet of honest hard-won traditions and irrational attitudes and prejudices, season it with threats and add a pinch of religion to taste (optional). The mixture is indigestible and of course the young reject it all, the good with the bad.

Previously there was no other diet for rising generations who couldn't swallow their parent's life-mix. Now there is.

Pop music has recently gone through all the convulsions of an emerging nation. In quick succession we've heard the tribal dance, the recruiting song, the battle hymn, the voice of the revolution and the international anthem of the young. We've watched (or fought, or taken part in) the growing tide of unrest, the enlistment, the frontal attacks, the sniping, the brief skirmishes, the underground movement, the long campaigns.

We've seen the ragged battalions of the faithful, the guerillas, the camp followers, the profiteers, the lunatic fringe and the workers in the ammunition-factories of sound.

What has this to do with the occult? Everything. The evolution of pop from *Rock-a-Hula* to *Within You Without You* in a dozen short years is an historical phenomenon. Its importance can only have been lost on the literally deaf and literally blind, on those who can't tell the difference between the toy generals, the tribal witchdoctors, and the few true prophets whose word is wrapped in sound.

We read a lot about the excess, the paranoia, the laziness and the irresponsibility of the young. Squat-ins, turn-ons and freak-outs make good copy, and better pictures. But the groping of today's youth towards... something, a better and less violent world, the light — call it what you will — can only be called religion. *'All men are my teachers.'*

THE CHALLENGE

Could it be — if we accepted the reality of the visible and invisible worlds around us; of the presence of the Force that created them; of the laws which govern the Universe; of the all-too-logical law of inevitable consequence, or Karma — could it be, if we recognised that all religions are one, and that all our differences — personal, tribal, racial — were only designed so we could learn to reconcile them and use

them for a purpose — that all our inner and outer violence would disappear, and war be recognised as the disease it is?

Ah, but would there be to live for? ask the apologists for our present way of life. What would we spend our energies on if war became obsolete, if hatred and suspicion went out of fashion. As the man said, it took the bloodiest period of European history to produce the Renaissance. Crisis or danger does bring out the best in some people. But why should it take war or a disaster to shake us out of our apathy? And why do wars always recur after suitable rest periods? Because we've persuaded ourselves that war is natural, legitimate way of keeping the population down!

Granted, the Universe seems to have been created out of cosmic explosions; and in Nature, from the humblest plants and organisms to the most intelligent animals, violence is everywhere: only the quickest, strongest or most cunning seem to survive. But instead of using this as a challenge — to rise above the pattern he sees in the physical Universe around him — man has taken it as an example, and throughout recorded history has been massacring his own kind on a scale unknown in any other species. Even the piranha fish, the wolverine and the tarantula don't practise genocide! And yet man claims that his soul elevates him from the 'mere animal'.

But to return to the question: if peace suddenly broke out in the mind of the professional assassins in whose hands our immediate destiny lies, if all of them simultaneously felt an overwhelming urge to form a Nuclear Drop-out (as opposed to Fall-out) Club, then we'd be left with the greatest adventure of them all — the path towards higher evolution, the immense effort to close the gap that is widening between us and the superior civilisations surrounding our planet. An adventure that will take us out of our long Dark Age, out from under the grinding wheel of birth and re-birth, and up into the light.

To help us on our way, we only have to rediscover and develop the means — self-discipline, prayer, telepathy, clairvoyance, astral travel — which for centuries have been lying dormant within our race. We must each find our own way, seek our own truth, live our own life, moving in the direction our talent and intuition take us, travelling at our allotted speed. If we must look for outside guidance, we should avoid both the quacks and profiteers who feed on our loneliness or lack of self-confidence, and those who try to 'organise' our spiritual development, and seek out the people who know more than we do and are prepared to share their knowledge with us. No debts, no threats.

And before setting out on this journey into Inner Space, it is good to know that we are *not* crossing a desert of chance, but are all part of an exquisitely balanced Universe governed by rock-solid laws. (Time, for example: we set our master clocks by the movement of the stars. The visible Universe is a giant clock, and has been going for millions of years without the slightest fluctuation.) And these laws were created, it appears, by the Supreme Intelligence, the Great Architect, the Ultimate Vibration.

So: to anyone who despairs of ever finding peace, within him or around him, it is reassuring to be able to report that — at least to this student — traveller's immense relief — it has been proved concretely, dramatically and many times over, that God is alive and well and living in all things.

Today, art associated with the school of Realism is often dismissed as mere reproduction. Cocktail party conversations among laymen often result in the unanimous conclusion that "there's no creativity... he just copied what he saw... how can you really get involved, when the artist leaves nothing to the imagination?" These part-time, champagne sipping art critics inevitably follow up with: "On the other hand, this Non-Objective painting is totally relevant; the lack of any subject makes its appeal universal; it means whatever you like!"

While both these statements are, to some degree, true, to apply them indiscriminately is to destroy Art as a highly personal line of communication. A unique motive, whether to relate an experience, or evoke moods and emotions, is a basic premise from which an artist embarks.

The exhibit presently at the National Gallery of Art (Sept. 27 to Nov. 8) guides us through the world of Mary Cassatt - America's foremost Impressionist. The show includes 100 oils, pastels and graphics, some of which have never been seen before in the U.S. and others are on limited loan from private collections. Drawing on her daily life for materials, she painted mothers and children, friends and family in the surroundings she treasured: the parks and gardens of Paris, the nurseries, parlors, and opera boxes she frequented. Her broad brush strokes laden with rich color expressed the expatriate's love for her adopted home.

Mary Cassatt's self-portrait expensively reveals those mystical forces of the spirit which boil within the creative soul. Although her face is veiled in shadows, one can see the exuberant glint of curiosity and determination in her eyes. The artist was born into prosperity; America, 1847 was beginning to stretch its legs, and the Cassatt family shared its wealth and praise. Yet this young apostate spurned the Very Best Society, and rejecting all thoughts of marriage, determined to be someone in a world of the nameless. It was difficult for her father to understand why a gentleman's daughter would choose to leave the "high life" of Philadelphia's main line to become an artist. Her tenacity was rewarded, however; at 19, Robert Cassatt consented to let her study in Europe. Fortunately, her independent means financed the eight years of education that ensued. Perhaps it was fate that drew Mary Cassatt to Paris in her twenty-seventh year. In the nucleus of Europe's artistic life, the Impressionist movement was blooming.

The Paris Salon welcomed young Cassatt in 1874. Edgar Degas was attracted to her style, which resembled his direct approach and honest view of life. Three years later, Degas visited Mary and asked her to join the Impressionist movement.

In 1879, she exhibited with the Impressionists for the first time. The portrait of her sister Lydia seated in an opera box is still very American, with round figure and ruddy complexion, distinguishing it from the works of her native colleagues.

Although her reputation was firmly established in France, Mary Cassatt expressed some regret that she was ignored by her American compatriots. Cassatt's female identity seems to have hindered her acceptance during her lifetime (1847-1925). She boldly admitted preferring France: "Women do not have to fight for recognition here if they do serious work."

In 1879, the artist began to refine her work, polishing her style and producing greater ranges of emotion. Her creative motivation centered around highly personal, yet, ordinary circumstances. Her sensitivity and perceptiveness reveal the universality of her themes. The basic elements in human nature: the tenderness and security inherent between mother and child, or that inner joy on the warmth of a sunny day, permeate the marble of the exhibit hall. There is always that great magnetism between the subjects which radiates and extends, grasping the viewer and totally involving him in the untarnished, child-like love of the world possible only when one has not yet faced the realities of life.

Mary Cassatt's world explodes with light and color, providing an escape from concrete and steel into the realm of basic truths.

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GALLERIES

GALLERIES TO VISIT

LUNN GALLERY INC. (388-5792) - 3243 P St., N.W. Etchings & Lithographs by MASUO IKEDA thru October 16

Lithographs by ROBERT MOTHERWELL & ADOLPH GOTLIEB October 18 thru November 7

JEFFERSON PLACE GALLERY (293-1655) Plexiglass Sculpture by V.V. RANKINE thru October 24

Acrylic Paintings - Lyrical Abstracts by WILLEM deLOOPER October 27 thru November 14

THE AMERICAN HAND (333-6533) 1214 31st St., N.W. Ceramics by TYRONE & JULIE LARSON. Month of October

FRANZ BADER GALLERY (337-5440) 2124 Penn. Ave., N.W. Recent paintings by TOM BOSTELLE thru October 17

Recent paintings by ALMA THOMAS October 20 thru November 7

THE PHOTIC GALLERY 2nd Floor, The Mount Royal Station, 1400 Cathedral Street, Balt., Md. "KAREN'S PARTY." PHOTOGRAPHS by RICHARD KIRSTEL. Month of October

EMERSON GALLERY (356-9873) 6822 Poplar Place, McLean, Va. Prints by DEBORAH ELLIS & Ceramics by LORI SUITE. Month of October.

NATIONAL GALLERY OF ART (737-4215) 6th & Constitution Ave., N.W. RETROSPECTIVE of 100 works of MARY CASSATT thru November 8

CORCORAN GALLERY OF ART (638-3211) 17th & New York Ave., N.W. A revival of drawings by ELEANOR DICKINSON of San Francisco. Month of October

SPECTRUM GALLERY (333-0954) 3033 M St., N.W. GARNET JEX & HARRY RICHARDSON. Oil, Watercolor & Tempera - "BRIDGING THE GENERATION GAP" thru October 10

EMMETT LUCAS - Experimental Paintings - Abstract (Polyurethane & Acrylics) JOANNA VOGELSANG - Collages & Posters - Social Comments. October 12 thru November 1

WASHINGTON THEATRE CLUB - SHOWCASE GALLERY 1101 23rd St., N.W. MARIE SKORA, ALICE POPE BARR & NANCY LAUDERBAUGH. Batiks, Etchings, Serigraphs & Woodcuts. Month of October

BEYOND TIME" ARTS, CRAFTS AND PROGRAMS by various groups from the Lorton Reformatory. October 11 thru November 1

WASHINGTON COUNTY MUSEUM OF FINE ARTS Venice Hotel Ballroom - U.S. 40 Hagerstown, Md. featuring 21 ARTISTS & CRAFTSMEN of Washington County. For info: Mrs. Stella Stence, Jefferson Blvd., Hagerstown, Md.

SHOWS TO ENTER AND SEE

JINX HARRIS INDOOR MALL SHOWS Write: Jinx Harris Shows, Inc. 539 N. River Rd., Manchester, N.H. 13104

October 1-4 - Whitehall Mall, Allentown, Pa.
October 15-18 - Natick Mall, Natick, Mass.
October 22-25 - Eastfield Mall, Springfield, Mass.

October 29-Nov. 1 - Burlington Mall, Burlington, Mass.
November 5-8 - Blue Hen Mall, Dover, Del.

ANNUAL ATLANTIC CITY NATIONAL INDIAN SUMMER ART SHOW October 3 and 4. Call Mrs. F. Miller 1-609-345-5491

TAKOMA PARK ASSOCIATION. Craft Show only - Display and sale of craftsmen's work. October 4 (Rain date: Oct. 11) Call Kay Stimson HE4-1460

FELLS POINT OUTDOOR ART SHOW. Baltimore, Maryland Oct. 4. For info: Mary Geeson, 8106 Oakleigh Road.

CREATIVE CRAFTS COUNCIL with cooperation of Art Dept., Geo. Washington University. Juried by Rita Adrosko and Wolf Von Eckardt. October 12-30. Enter on Oct. 2 and 3. Call Mrs. Thomas C. Hoering 363-9288

BURLEITH CITIZEN'S ASSOCIATION OUTDOOR ART SHOW Wisconsin Ave. & Whitehaven Parkway, N.W., D.C. October 17 (Rain date: Oct. 24) Call Paula Faraday FE3-5613

VIENNA SOCIETY OF ARTIST 120 Cherry St., S.E., Vienna, Va. Oct. r 24 and 25. Enter on Oct. 22 and 23. Juried by Leonard Maurer. Best in Show \$100. Call: Treana Rinaldi 893-4966

McLEAN ART CLUB ARTS AND CRAFTS FAIR McLean Baptist Church, McLean, Va. November 5, 6 and 7 Call: Mrs. McFarland 356-3382

SHOWS TO SEE

M. SUE HIATT. First and Merchant's National Bank - 8027 Leesburg Pike.

LEO GALLERY, Garfinckel's Seven Corners (532-5278) Falls Church, Va. Two-Man Show - MARIANNE GIGUERE - Paintings and Prints CAROLYN GROSSE GAWARECKI - Watercolors and Caseins thru October 10

FELL'S POINT GALLERY 811 S. Broadway, Baltimore, Md. PHOTOGRAPHY Month of October

JANE HASLEM GALLERY (338-3014) 1669 Wisconsin Ave., N.W. Retrospective Exhibition (1934-70) of Yale. Prof. GABOR PETERDI - 150 pieces of graphics. Month of October

Also, collection of GLENN BRADSHAW'S collages and watercolors

GEORGETOWN ART GALLERY (FE7-1400) 1665 35th St., N.W. CECIL HILLARY - Oil Paintings Month of October

MICHELSON'S GALLERY (NA8-1734) 709 G St., N.W. Lithographs, Drawings & Paintings by SHELDON FINK to October 22

FENDRICK GALLERY (652-5909) 3059 M St., N.W. New portfolios by ERNEST TROVA & JACK YOUNGERMAN thru October 3

Stoned Moon lithographs by ROBERT RAUSCHENBERG October 6 - 31

WONDERFUL WORLD OF ART 821 Broad St., Falls Church, Va. (532-5690) 7531 Leesburg Pike, Falls Church, Va. (893-1263) Paintings & Sculpture by GLORIA & JOHN IRVINE thru October 15

Abstract paintings by GWEN GRAINE. Watercolors by LEE LOVELAND October 16 thru November 15

GALLERIA CLELIA (296-2638) 2111 K St., N.W. Acrylics by RONALD CHRISTENSEN Month of October

GALLERY deGAINES (546-7196) 411 E. Capitol St. A Multitudinousness of local artists. Month of October

St. MEMIN GALLERY (549-6427) 113 N. Fairfax, Alex., Va. Exhibition of recent paintings by Owner, HORACE DAY. Also, group of prints on loan from the Emerson Gallery. Month of October

PYRAMID GALLERIES (293-1963) 2121 P St., N.W. Chilean Surrealist, MATTA thru October 17.

Straight-Edge Color Canvases by THOMAS DOWNING October 18 November 12

McLean, Va. Abstract, Non-Objective & Impressionistic Canvases

RUTH MAGANN. Suburban Savings and Loan, Tyson's Corner Shopping Center, McLean, Va. Animal Paintings. Month of October

AMERICAN ART ASSOCIATES (229-5522) 4701 Sangamore Rd., Little Falls Mall, Sumner Md. ACRYLICS by PATTEE. Month of October

SHADY GROVE MUSIC FAIR (926-2100) Rockville, Md. WELDED STEEL SCULPTURE by LYNN PRUITT, JERRY PARSONS & TODD PENDLETON. Month of October

PAN AMERICAN UNION BLDG. (EX3-8450) 19th & Constitution Ave., N.W. Paintings by VICENTE CARNEIRO of Brazil thru October 13.

NORTHERN VIRGINIA FINE ARTS ASSOC. (548-0035) 201 Prince St., Alexandria, Va. Paintings by MATT WOLFF, RANDOLPH PAYNE, DEBORAH ELLIS & LOIS McARDLE; Sculpture by Jose Bermudez & Evangelos Moustakas thru October 16

HOBBIES EXHIBITION. Municipal Bldg., 4500 Knox Rd., College Park, Md. CELEBRATING THE 25th ANNIVERSARY OF COLLEGE PARK, MD. October 2 and 3. Call W. Thomas 935-9854 or A. Shakhshiri 935-2537

SPRINGFIELD ARTS GUILD. Richard Byrd Library, Springfield Family Show by Liz Oldaker & Family. Call: 971-1620

SPRINGFIELD ARTS GUILD. Membership Show at Suburban House 6585 Backlick Rd., Springfield, Va. Info: 451-4234. Oct. 2-Nov. 6

MONTGOMERY VILLAGE CRAFT FAIR (926-7070 - 948-1810) Gaithersburg, Maryland. SCULPTURE Demonstrations by BARBARA HAILS October 3 and 4

MINIATURE PAINTERS, SCULPTORS & GRAVERS SOCIETY OF WASH., D. C. Arts Club of Washington October 5-22. Call Mrs. Gladstone 363-9290

THE VIENNA SOCIETY OF ARTISTS. Linoleum Block Printing Workshop, Vienna Community Center, 120 Cherry St., S.E., Vienna. Call: 281-4197. October 15.

BRAZILIAN CULTURAL INSTITUTE (462-8845) 4201 Conn. Ave., N.W. Suite 405. Abstracts by SERGIUS ERDELYI Oct. 15-31

Woodcuts by NIKOS STAVROPOULIS. October 20-Nov. 13.

ABACUS GALLERY (333-4334) 1226 Wisconsin Ave., N.W. Paintings by MAURICE LOIRAND, French Primitive inter October 1-21

ARTIST'S MART (333-5336) 1361 Wisconsin Ave., N.W. Oil Paintings by KATHLEEN BRUSKIN October 2-25

ART LEAGUE OF NORTHERN VA. (683-1780) 315 Cameron St., Alex. Va. AVIZA BLACK - Acrylic Paintings. October 4-24

GALLERY ON THE MALL (548-2161) 200 King St., Alex. Va. Parisian Painter, SLOBODANJEVITIC. Abstract Expressionism. October 4-24

KALON GALLERIES (356-2996) 1435 Center St., McLean, Va. Western Art of America by JOHN HAMPTON, JOE BEELER, JAMES BOREN, TOM RYAN, YENA & FRED HERMAN

AGRA GALLERY (223-1137) 1721 DeSales St., N.W. JEAN DE BOTTON, School of Paris - Oil Paintings. October 6-31

IFA GALLERY (DU7-7537) 2623 Conn. Ave., N.W. Recent Paintings by GLADYS GOLDSTEIN. October 7-24

THE MOUNT ROYAL STATION GALLERY 1400 Cathedral St., Baltimore, Md. "MARYLAND INSTITUTE COLLECTS." Works from the private collections of Maryland Institute faculty members. October 8-26

HENRI GALLERY (659-9313) 1500 21st St., N.W. NEW CONSTRUCTIONS BY THOMAS CHIMES October 9-Nov. 11

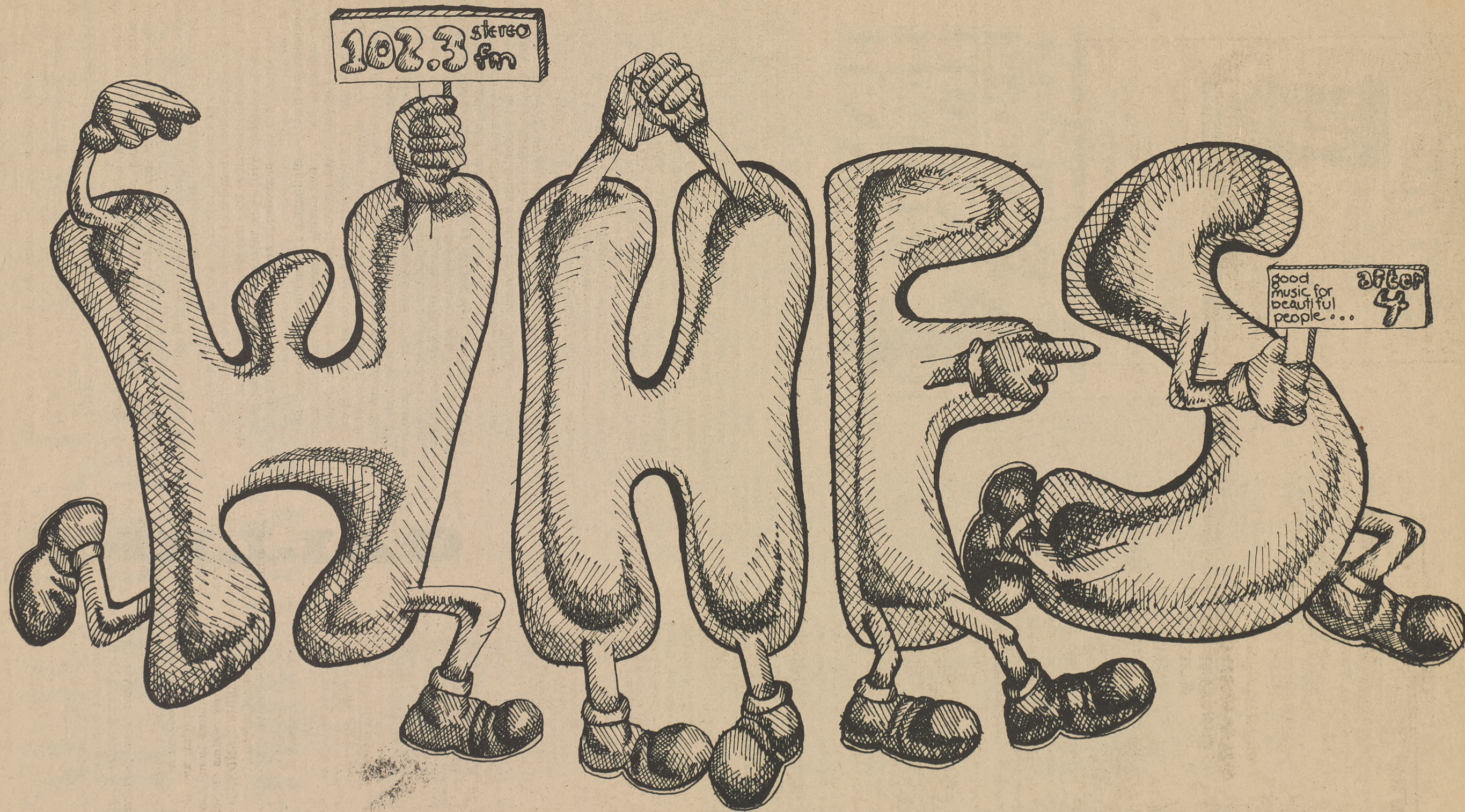
CAPRICORN GALLERIES (657-3211) 8003 Woodmont Ave., Bethesda, Md. Colorist, JOSEPH PLAVCAN, from Erie, Pa. Acrylic Paintings. October 16-Nov. 8

THE WHEELHOUSE, LTD., ART GALLERY 2924 Hunter Mill Road, Oakton, Va. POETRY & PAINTING by DOT WOODALL "Trek Americana Impressions Gathered During a Summertime Journey" October 18-Nov. 14

MUSEUMS TO VISIT

SMITHSONIAN MUSEUM OF HISTORY AND TECHNOLOGY (628-4422) Constitution Ave. between 12th & 14th St., N.W. PHOTOGRAPHY by STEVEN WHILTON "Women, Cameras and Images" thru October

ANACOSTIA NEIGHBORHOOD MUSEUM (582-1300) 2405 Nichols Ave., S.E. "LORTON REFORMATORY:





THEATER

A musical love story based on the homoerotic attraction of two adolescents is a logical step in the evolution of a gay theatre. The fact that this genre is being done in Washington rather than the West Village is significant. The script and music were written, actors and a place found (The Mustard Seed). Money, of course, was lost. Hope for its moving to New York was not.

HEY, KID exudes a sense of innocent charm bordering on naiveté. The script is weak and disjointed -- a sort of inverted FANTASTICKS. The latter was simple; the former, simplistic. Even in the music one gets a sense of déjà entendu.

I suppose that in this "damn with faint praise" era to say the show has potential is rather devastating. The script needs rewriting. There is something there worth saving. The concept is valid.

Randy (Jeff Moreland) is whimsical, idealistic, a poet. Aaron (Bill Tripician) is an honor student and a straight arrow. Reginald Bunthorne meets Archibald Grovenor. Billy Budd meets Alex Portnoy. They are both sixteen and in love. "I am sixteen, going on seventeen. I'll take care of you."

It seems to me that the relationship's occurring is not altogether out of the ordinary. But into this latency comes dea ex machina, Mrs. Fidgett (Colleen Donahue). Exactly what her function is, well, she is either a projection of Randy's imagination, a consummately dirty old lady, a fairy godmother-tea-hostess and sympathizer, an erstwhile fag hag, or an impatient voyeur specializing in homosexual looksees. She has an aide-de-camp (forgive me, Susan Sontag), an undertaker no less, who helps her to stage a mini-walpurgnacht to force a confrontation of the feelings of the two boys. They succeed only to have Aaron repress his feelings about Randy and by extension earn his Phi Beta Kappa key, become a corporate vice-president, marry, settle down and have one-point-two children in Latently Heavenly Heights. Randy supposedly will move from innocence into experience and become a character in "Boys in the Band", or die in Venice. Tonio Kroger becomes Gustav von Aschenbach. Gore Vidal did the whole scenario in THE CITY AND THE PILLAR twenty years ago.

It may be a love story, but qualitatively, it is a musical love story. There were no singers in the cast. The only excusable casting of a non-singer was in the case of Randy, for whom the part was obviously written.

The introductory song, "Love Is Something for Children" and Mrs. Fidgett's "Sensible People" provide the musical highlights of the show. "Fit You On My Schedule" and "Come Up and Visit" are both comic relief numbers and deserve to be lengthened in the final draft of the score. The music is catchy; the lyrics are somewhat clever. Hyperdependence on the FANTASTICKS is again evident, but at least with a cursory consideration, the reliance is not excessively obtrusive.

Randy (Jeff Moreland) was by far the most accomplished characterization. The innocent abandon manifested itself in his approach to song and spoken lines. The physical beauty was essential to the role, and somewhat negated the need for accomplishment in the direction of musical comedy's stylized singing.

Aaron (Bill Tripician) provides a very poor Proustian beloved. Neither the script nor the interpretation offers anything to allow an assumption that he is worthy of Randy's affection. He is just the type who would leave Randy and his virtuous idealism.

And whoever Mrs. Fidgett is (there is no Mr. Fidgett per omnia saecula saeculorum), she is central to the flimsy plot of the show. The role is obviously meant for a Carol Channing/Bea Lillie type, and Colleen Donahue is just not that. She pinpoints the characterization somewhere between Margaret Mead and Marianne Moore. Her name, well, a bit too much pathetic fallacy.

Effective bits were provided by Anne (Amy Esten), Randy's girl in loco amorati, and Janie (Susan Sperling) who did the most marvelous rendition of a teenie bopper in Cristendom. She held her cigarette just like my sister when she was learning to smoke. I was impressed.

Many changes have to be effected before the play can be considered for continuation. The fact remains that the show and the cast merit such allowances. Innocence, charm, and beauty mark the show. Minor infelicities keep it from being an important one.

TEDDY D. VAUGHN



Having seen the film version of ARSENIC AND OLD LACE perhaps seventeen times on television while still in Junior High School in the company of an older sister who really believed Cary Grant was the ideal model of manhood and who wouldn't let me change the channel, I find it rather curious to find myself reviewing the current revival of the play now at Ford's Theatre. Time dulls all frustrations and seeing the play reminded me that it really is a remarkably delightful and funny show. If you haven't seen the movie and were considering seeing the current production rather than waiting an indefinite period of time for it to appear at some absurd hour on late night television, calm yourself. Keep waiting.

Inept direction and the awkwardly stylized, eyes-rolling-and-knees-jerking performance of Edward Herrmann (forgive me Cary, was my sister right?) are enough to make one wonder if there really is humor in the droll tale of two Christian spinsters bringing peace on earth to lonely old men with just a sip of elderberry wine and arsenic. It's a pity, too, that the efforts of an otherwise solidly professional cast, and in particular the strong and honest performance of Stefan Gierasch, should be so wasted.

When I first knew I was going to be reviewing the show I had thought it would be a nice excuse for taking off on a relatively pithy dissertation on the relationship of theatre and film, and the needs of contemporary theatre. Which seems pretty fatuous to me now.

There are social and religious realms of theatrical experience which so harmless a comedy as ARSENIC AND OLD LACE does not even approach. But because it does not attempt it, the play cannot be condemned for not achieving it. Viable theatre in simply human terms can be created out of even so light a piece as this if a commitment is made to sincerity on stage. And much to Mr. Herrmann's surprise, the results would be genuinely funny.

In resuscitating ARSENIC et al, the Ford's Theatre is clearly making a play for the suburban audience. And to what an extent they're succeeding. The half full house could fill Theatre Lobby (whose opening of Feiffer's WHITE HOUSE MURDER CASE next weekend will almost certainly play to sporadic audiences till the POST deigns to review it) several times over. And no doubt it is because of that particular audience's horror of walking the streets of the Capitol that the play opens so early. As an only mildly paranoid resident of the District, however, I find it a bitch to have to make it to a 7:30 opening.

DAVID EVANS

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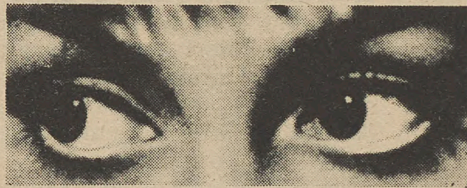
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—Archer Winston, Post



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Counternotes

One of the unexpected highlights of the recent Mountain concert was the appearance of a mighty new talent named MYLON. Actually, Mylon LeFevre is from the gospel family of the same name, and now he is by himself, with roots apparent but not called upon. Most people weren't quite sure at first what to expect---one skinny dude with a four man back-up group and three black girls forming a stunning gospel chorus. Mylon himself traces his roots to his religious upbringing, and there is a morality to his music that blesses it rather than intrudes on it, as might happen with a lesser artist. Anyways, the best part of his performance was in the gospelly material. One song in particular, "Peace Begins Within" is a blockbuster. It has that rare infectious feeling that involves the totality of the audience- a strong beat, an electric quality that a new artist can so rarely convey. Mylon is blessed with an excellent voice(gospel work is pretty good training). And additionally, he's not limited in style. He's quite capable of folk-based lyrics for ballads such as "Pleasing Who, Pleasing You?", "Searching For Reality", and "Trying To Be Free". Some of his talent is captured on his Cotillion album(SD 9026), but right now, he is better live, partly a sound projection, but also very much a visual spectacle. I think we'll be hearing a lot more of Mylon.

Promise is shown by FANTASY (Liberty LST-7643) a new quintet with just a little something new. My first impression was TenWheelDrive derivatives, but that quickly dissappeared. The influences, instead, seem to be light opera and cabaret. That's really not as frightening as it sounds. The songs are for the most part simplistic. The group is apparently very much into astrology and positiveness, and it reflects in a very nice sense of optimism in their songs, a budding sense of building, hope. The girl singer, Janene, is 16, but possesses a most powerful voice, deep and gutsy in a very trained manner. There is a sense of construction to the songs beyond a basic ABA pattern. Old melodies drift in comfortably and the overall impression is of promise. No particularly outstanding cuts, they instead have a common good quality, particularly in the instrumentals.

I'm very impressed by Damnation(formerly The Damnation of Adam Blessing). This is the second album, appropriately entitled THE SECOND DAMNATION(United Artists UAS6773). The promise of the first album is pretty well fulfilled, and now maybe Damnation can break out nationally with a little help from some friends. There are five members, with Blessing handling the lead vocals quite ably, although the group vocals are also excellent. The songs that has been getting some airplay is "Back to the River". But most of the album is equal to that, and several songs seemed perhaps more indicative of the talents of the group. For instance, "Death of a Virgin" and "Money Tree" both stand out in that respect. The instrumental sound is quite clean, the interplay between rhythm and lead guitar being quite well thought out. There are elements of the more lyrical side of Grand Funk in the music of Damnation, mostly in the vocals. But that doesn't distract from the very together sound of the group. Given a few breaks, and a little exposure, this group stands to make a solid impact.

Redbone comes back strong after a slight over exposure of a first double-album. On this album, POTLATCH(epic E30109) they have greater control of their material, and even of the recording process, thus enabling them to produce a more sensitive and representative sound. The group is made up of four American Indians, and the name is derived from a derogatory term for half-breed. Getting to know them a bit through their last gig here(at the Emergency a few months ago), they are very together, good people, and this album is sort of a revelation, because they played hard rhythms when they were here, and now I find they have a very lyrical side as well. One of the outstanding features of the group is the interplay between Lolly Vegas and Tony Bellamy(Wah-Wah) on guitars, a very basic exchange that often undercuts the songs very powerfully. "Alcatraz", "Without Reservation", and so on---the songs reflect the background and experience of these cats, and there is a sonorous conscience running throughout the music. Very basic and very good. Redbone.

Merry Clayton finally has an album of her own, and that makes things so much nicer for the rest of us. She's always been outstanding in contributing to other people's albums, and it's only fitting that she be brought out front. This album, GIMME SHELTER(Ode SP-77001) is as good as it could be, which means it's mighty fine. Her material is far-ranging, from James Taylor to Paul Simon, to the Stones and Billy Preston. No matter what, Merry's incredible voice shines through. It's hard to describe that voice. It's so strong and soulful it defies classification. What it does for a song is give it body, and for a good song, that is an extra-neous gift. Sort of like "double your pleasure, etc.". "Bridge Over Troubled Water" receives one of its best treatments; same with "Country Road" by James Taylor(proving that his folkly sound can be well adapted). But it is on "Gimme Shelter" that Merry really gets it on. Moving from a bit part in the Stone's original version, she imbues it with every strength she knows; it takes a few listenings to realize all that she does for the song. It points her up as one of our finest singers. Period.

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The latest Fleetwood Mac album, KILN HOUSE (Reprise RS6408) is infuriating. It hits out in too many directions. There's rock and roll(50's style) in "This Is the Rock" and "Hi Ho Silver"---country in "Blood on the Floor"---lyric-rock in "One Together". It's all adequately done(especially since the group is now minus Peter Greene). But the strength of the group is a particular style, gently driving(as opposed to MC5 musical oppression). Four songs on this album exemplify this style- "Station Man", "Jewel-Eyed Judy", "Buddy's Song" and "Tell Me All The Things You Do". Maybe the style can be described as smooth Canned Heat, that is, funky but not too close to traditional blues structures. "Tell Me..." is by far the funkiest rock number. "Station Man" is the best model though, starting off with the rhythm guitars rolling the theme gently, and the vocals, always with counterpoints in mind with the instrumentals. My own favorite is "Judy". A mixed album, obviously, but worth the listening.

The Nitty Gritty Dirt Band is pretty well-known on the West Coast, but for some reason their success in the East has been sporadic. In some ways, their sound predates the current Grateful Dead. The country is of influence, not domination and the structures are basically simple. If Nitty Gritty pursued an image of the "good old local band", they succeeded, for while it is a pleasure to listen to them, they have never produced the dynamism necessary for commercial success. Their latest album UNCLE CHARLIE AND HIS DOG TEDDY(Liberty LST-7642) is typically Nitty Gritty in both audio and visual conception. Uncle Charlie is not just a hoaky title. His presence is felt, both in recordings and in the themes. The outstanding work is done acoustically- and the songs are more traditionally based than modern: "Clinch Mountain Back Step", "Chicken Reel", "Billy in the Low Ground". Besides their own material, Nitty Gritty culls from Jerry Jeff Walker, Randy Newman and Mike Nesmith(who, despite the Monkees, is talented). So, more than anything this is easy listening.

For a long time, the Youngbloods seemed to me to symbolize the competent but steady, unchanging band. Then their albums showed sparks, and their personal appearances confirmed a steady exhilaration that was beginning to take over their music. Now it seems the Youngbloods have mastered a fusion of lyricism and good time music. Many years ago, Jesse Colin Young released an album titled "Soul of a City Boy". I still think it's the best album of his work available, but the Youngbloods latest ROCK FESTIVAL(WB1878) is a pretty good showcase for Young and his cohorts, Joe Bauer and Banana. Young's voice has always been best suited to lyrical melodies, and it's two of Young's compositions that stand out, "It's A Lovely Day" and "Josiane". Tim Hardin's "Misty Roses", also on the album, has never been done better. All of the takes are live, and maybe the only drawback is that the audience-group empathy is only occasionally captured. A necessary album for all Youngblood fans.

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FRIDAY-OCTOBER 16

8pm-AFI-"In The Year of the Pig"-film by Emile de Antonio on the War in Vietnam
 8pm-film, "Around the World in 80 Days" Catholic U.
 8:30pm-Yugoslav Folk Dance Company, at Constitution Hall
 8:30pm-Bill Cosby Show at Shady Grove
 9pm-COFFEHOUSES
 Iguana(basement of church at 14th & Thomas Circle)
 The Gate(3340 M St., NW)
 Agape(3414 M St. NW)
 Pipeline(St. Albans, Mass. & Wisc.)
 Midnight movies at the Circle Theatre
 CLAUDE JONES AT EMERGENCY

SATURDAY-OCTOBER 17

3pm-AFI-"Rio Grande", a film by John Ford
 6pm-UN25 Concert-with National Symphony(benefit, tickets \$3.50 to \$125.)
 7:30 FREE CONCERT, with John Sebastian at American University
 8pm-Concert, Dizzy Gillespie Quintet, at Museum of Natural History
 8pm-GWU Fall Concert
 8pm-AFI, "Wagon Master" & "Seven Women", two films by John Ford
 8:30-Bill Cosby, see 16th
 CLAUDE JONES AT EMERGENCY
 9pm-COFFEHOUSES, see 16th
 Midnight films at the Circle Theatre

SUNDAY-OCTOBER 18

11AM-Chinese films at the Circle
 5pm-Concert at the Phillips with Marilyn Engle, piano
 7pm-Concert at the National Gallery, Nat. Gal. Orchestra with Dennis Zeigmondy(violon) and Ann Liesse Nilssen(piano), East Court Garden
 7:30-Concert, CHICAGO, Alive&Kickin' Seals & Croft, at Baltimore Civic Center
 8pm-film, "Loves of a Blonde", CU
 8pm-AFI, premiere, "Figures in a Landscape" a new film by Joseph Losey
 8:30pm-Bill Cosby, see 16th

MONDAY-OCTOBER 19

8pm-AFI, Radical Dissent, "America Is Hard to See" by Emile de Antonio

TUESDAY-OCTOBER 20

8pm-AFI, "THE Man Who Shot Liberty Valence" a film by John Ford
 8pm-Jazz Concert at New Thing Jazz Workshop(call for information)

8:30-Concert, National Symphony at Constitution Hall, with Vladimir Krainev, piano

WEDNESDAY, OCTOBER 21

8pm-Concert, Derek and the Dominos, at Lisner, GW
 8pm-AFI, "Donovan's Reef", by Ford
 8:30-National Symphony, see 20th

THURSDAY-OCTOBER 22

8pm-AFI-"Cheyenne Autumn", by Ford
 8:30pm-WORLD PREMIERE, a play, "Natural & Unnatural Acts" about Byron, at the Folger Theatre

FRIDAY-OCTOBER 23

8pm-"Politics on TV", films and discussions with Emile de Antonio and Nicholas Johnson of the FCC at the AFI
 8pm-Concert, "Sounding by Swann" at National Cathedral
 8:30-Concert, Rafael Puyanna, harpsichord, Lisner
 8:30-Concert, GRATEFUL DEAD at Georgetown U.
 COFFEHOUSES, see 16th
 Midnight movies at the Circle

SATURDAY-OCTOBER 24

2:30-Ballet Spectacular at Lisner
 3pm-AFI, "The Horse Soldiers" by John Ford
 4pm-"Soundings by Swann" see 23d
 7pm&10pm- The Lettermen at Shady Grove
 8pm-AFI-"The Last Hurrah" by Ford
 8pm-"Soundings by Swann" see 23d
 8:30-Ballet Spectacular, Lisner
 COFFEHOUSES, see 16th
 Midnight movies at the Circle

SUNDAY-October 25

11am- Chinese films at the Circle
 3pm-AFI, "Prisoner of Zenda" by Ford
 3pm-Concert, I Solesti de Zagreb at Constitution Hall
 7:30- Concert, BREAD and Fat at Shady Grove
 8pm- AFI, "Me" a new french film

MONDAY -OCTOBER 26

Washington International Horse Show opens, with shows at 9am and 7:45pm
 8pm-AFI, "Out Of It" with John Voight, an important new discovery

TUESDAY-OCTOBER 27

HORSE SHOW, see 26th
 8pm-Concert, at the New Thing Jazz Workshop(call for info)
 8pm-AFI, "The 317th Platoon", a French classic on their war in Indo-China

WEDNESDAY-OCTOBER 28

HORSE SHOW, see 26th
 8pm-AFI, "Chicamatsu Monogatari", a modern Japanese classic film
 8:30- Dance Concert, Ethel Butler Dance Company, Lisner

THURSDAY-OCTOBER 29

HORSE SHOW, see 26th
 8pm-AFI, "Judex", acclaimed French film concerning good and evil
 8:30-Concert, French National Orchestra, Constitution Hall

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SUN-thru-WED
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THUR-thru-SUN
 Nov. 12-15

MONDAY
 Nov. 16

TUESDAY
 Nov. 17

WEDNESDAY
 Nov. 18

THURSDAY
 Nov. 19

FRIDAY
 Nov. 20

SATURDAY
 Nov. 21

SUNDAY
 Nov. 22

MONDAY
 Nov. 23

TUESDAY
 Nov. 24

Michael Curtiz's Casablanca (1943) Ingrid Bergman, Claude Rains, Sydney Greenstreet, Peter Lorre	&	Howard Hawk's The Big Sleep (1946) Lauren Bacall, Dorothy Malone, Novel by Raymond Chandler, Screenplay by William Faulkner
Michael Curtiz's Kid Galahad (1937) Bette Davis, Edward G. Robinson	&	Lloyd Bacon's San Quentin (1937) Pat O'Brien, Ann Sheridan, Barton MacLane
Lloyd Bacon's Racket Busters (1938) George Brent, Screenplay by Robert Rossen	&	Lewis Seiler's Crime School (1938) Dead End Kids, (Billy Halop, Bobby Jordan, Huntz Hall, etc. Gorcey)
Lewis Seiler's King of the Underworld (1939) Kay Francis	&	Michael Curtiz's Angels With Dirty Faces (1938) James Cagney, Pat O'Brien, Ann Sheridan, Edward G. Robinson
Bogey's Academy Award Winning Performance John Huston's The African Queen (1951) Katherine Hepburn, Robert Morley	&	John Huston's Beat the Devil (1954) Jennifer Jones, Robert Montgomery, Peter Lorre, Screenplay by Truman Capote, John Huston
Raoul Walsh's The Roaring Twenties (1939) James Cagney, Priscilla Lane, Screenplay by Robert Rossen, Jerry Wald, on original story by Mark Hellinger	&	Lewis Seiler's You Can't Get Away With Murder (1949) Billy Hackett, Lee Remick
David Butler's Thank Your Lucky Stars (1934) Errol Flynn, John Garfield, Bette Davis, Oliver Hardy	&	Delmer Daves's Dark Passage (1947) Louis Jourdan, Gene Tierney
Archie Mayo's The Petrified Forest (1936) Leslie Howard, Bette Davis, Based on a play by Robert Sherwood	&	Joseph L. Mankiewicz's The Barefoot Contessa (1954) Ava Gardner, Richard Widmark, Louis Jourdan
John Huston's The Maltese Falcon (1941) Humphrey Bogart, Peter Lorre, Mary Astor, Lisha Cook, Jr. Based on the novel by Dashiell Hammett	&	Raoul Walsh's High Sierra (1941) Humphrey Bogart, John Payne, Barbara Stanwyck
John Huston's The Treasure of the Sierra Madre (1948) Walter Huston, Tim Holt, Bruce Bennett, Barton MacLane	&	John Huston's Key Largo (1948) Lauren Bacall, Edward G. Robinson, Lionel Barrymore, John T. Trefor
Lloyd Bacon's Marked Woman (1937) Bette Davis, Eduardo Ciannelli, Screenplay by Robt. Rossen	&	Lloyd Bacon's The Oklahoma Kid (1939) James Cagney, Ward Bond
Lloyd Bacon's Invisible Stripes (1939) George Raft, William Holden, Paul Kelly, Leo Gorcey	&	Raoul Walsh's They Drive By Night (1940) George Raft, Ann Sheridan, Ida Lupino, George Tobias
Vincent Sherman's All Through the Night (1942) Judith Anderson, Peter Lorre, Conrad Veidt, Jane Darwell	&	Lewis Seiler's The Big Shot (1942) Irene Manning, Susan Peters

Raoul Walsh's Objective Burma! (1945) George Tobias, Mark Stevens	&	Michael Curtiz's Dive Bomber (1941) Fred MacMurray, Ralph Bellamy, Alexis Smith
Raoul Walsh's They Died With Their Boots On (1942) Olivia de Havilland, Anthony Quinn, Sydney Greenstreet	&	Michael Curtiz's Virginia City (1940) Humphrey Bogart, Randolph Scott, Ward Bond
Michael Curtiz's Sea Hawk (1940) Claude Rains, Henry Daniell, Brenda Marshall, Alan Hale, Based on Rafael Sabatini's Novel	&	Michael Curtiz's The Charge of the Light Brigade (1936) Olivia de Havilland, David Niven, Patrick Knowles, Nigel Bruce
Michael Curtiz's The Adventures of Robin Hood (1938) Basil Rathbone, Claude Rains, Olivia de Havilland	&	David Butler's San Antonio (1945) Alexis Smith, Tom Tyler, S. J. Sakall
Lewis Milestone's Edge of Darkness (1943) Ann Sheridan, Walter Huston, Judith Anderson, Screenplay by Robert Rossen	&	Raoul Walsh's Desperate Journey (1942) Ronald Reagan, Raymond Massey, Alan Hale

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